

WHY SHOULD TWITTER GET A SPECIAL TAX BREAK FROM SAN FRANCISCO? P5

THE BATTLE OVER HISTORIC PRESERVATION P11

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The 13th San Francisco Independent Film festival opens with a *Kaboom* (Gregg Araki's latest) and follows with French crooners, ugly dogs, cannibals, punks, Martians, and more P22

Thomas Dekker stars in *Kaboom*, a crackerjack teenage sex romp.

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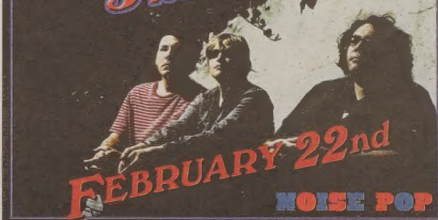
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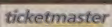
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2.2.11

Arizona provides a clarion call to California: cuts to acute mental health services in San Francisco must be reversed.

EDITOR'S NOTES

By Tim Redmond
tredmond@sfbg.com

You want a really bleak picture of the politics of California today? Check out the recent comments of Dan Schnur, GOP political consultant and director of the Jesse Unruth Institute for Politics at the University of Southern California.

In an interview with the Los Angeles Times, Schnur discussed the disconnect between image and reality in this state: "Cut \$1 billion out of Medi-Cal and most voters won't notice," he said. "Take away some cell phones and make legislators sit on a picnic bench, and they pay attention."

Yeah, he's a Republican who worked for the likes of George W. Bush and John McCain, but his point, while politically sick and wrong, is also sadly accurate. How much money will the state save by getting rid of 48,000 cell phones? About \$20 million a year. That's 0.08 percent of the state's budget shortfall. What did Brown save by replacing a boardroom-style conference table in his office with a glorified picnic table? Probably a few thousand dollars. How much does the state continue to lose every year to the utter waste of corporate tax breaks? How much could we bring in with an oil-severance tax? Well into the multiple billions.

What got all the press? Jerry's picnic table and cell phone crack-down.

I'm not against either of those moves. In tough times, it's important to set the standards at the top, and living cheap and avoiding the imperial trappings of public office is a great way to instill voter confidence. And anything Brown can do to convince the voters that he's serious about cutting waste — and that they can trust him enough with their money that they should vote yes on his tax plan — can only be good.

But it all seems so silly and shallow.

CONTINUES ON PAGE 6 »

THIS MODERN WORLD

by TOM TOMORROW

TEA PARTY HISTORY LESSON
IN DAYS OF YORE, GIANTS STRODE THE EARTH...THE INFALLIBLE MEN WE KNOW AND WORSHIP TODAY AS THE **FOUNDING FATHERS!**
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HOW CLOSE ARE WE TO EXTINGUISHING THE FLAME OF LIBERTY ONCE AND FOR ALL, FRANCES FOX PIVEN?

VERY CLOSE IN-DEED, GEORGE ALBINO SOROS! MY NEW ARTICLE IN "THE NATION" SHOULD **REALLY GET THE BALL ROLLING!**



No tax breaks for Twitter

EDITORIAL Twitter, the company that gave the world 140-character communications, is threatening to leave San Francisco and take 350 employees to a new headquarters in Brisbane. City officials are nervous — losing a world famous high-tech outfit that has plans to double its workforce in the next few years would be a blow to the city's reputation as a technology incubator.

So the Mayor's Office of Economic Development is scrambling to cut a deal, and the latest plans call for a payroll tax exemption that would cap the company's future tax bills at \$250,000. Twitter's looking at office space on Ninth and Market streets, an area that needs an economic boost, and the supervisors — particularly Jane Kim, who represents that district — will be under immense pressure to sign off on the deal. In fact, Kim told us that Twitter has delivered

a very clear message: either give us the tax break or we'll leave.

Bowing to that pressure would set a terrible precedent. The supervisors should say no.

Companies threaten local governments all the time, demanding zoning concessions, tax breaks, infrastructure upgrades and all sorts of other handouts, and typically they announce that tax relief is central to where they set up shop. In reality, the economics of business location decisions rarely hinge on local taxes. Greg Leroy, the author of the 2004 book *The Great American Jobs Scam: Corporate Tax Dodging and the Myth of Job Creation*, cites a study showing that the cost of labor and transportation generally account for around 75 percent of the factors that drive business location decisions; taxes are less than 4 percent.

In Twitter's case, the payroll

tax will be a tiny part of the price of leasing and moving into a new office that can accommodate significant growth. Payroll tax data is confidential, but it's not hard to make rough estimates. Twitter has about 350 employees now, and if they make an average of, say, \$70,000 a year (reasonable in a high-tech firm), then the company payroll is about \$24.5 million a year, and the city's 1.5 percent tax comes to \$294,000. At its current level of employment, the tax cut would be almost nothing.

Even if Twitter doubles its workforce, the amount it would save with the city's proposed tax break is only about \$300,000 a year (the cost of two or three high-end employees out of the 350 the company wants to hire). If Twitter moves into the 200,000-square-foot space it's eyeing in Brisbane

CONTINUES ON PAGE 6 »

The price of mental health cuts

By Hetty Beth Eisenberg

OPINION The massacre in Tucson is a tragic wake-up call for the public mental health system of our own county. Among the many pressing angles to the story, it is vital to consider the severe cuts to mental health services in Pima County last year.

Although only a small fraction of the mentally ill commit acts of violence, we must contemplate the larger issue of what happens when a community fails to prioritize mental health. Acute mental health services are such an essential tool for caring for the severely mentally ill that one is staggered by the low priority they've been given by our forward-thinking community in San Francisco.

Throughout the nation, the mentally ill are among our most disenfranchised constituents. In San Francisco, a considerable fraction of our severely mentally ill populations are indigent, homeless, and without health insurance. Acute care services for the mentally ill therefore lose money. In these hard financial times, city officials, like those in Pima County, are making painful decisions. Over the past three years, mental health services in San Francisco have been cut to austerity levels.

To see the short-sightedness of these cuts, one must consider not only the most drastic scenarios. For every Jared Loughner, there are thousands of individuals whose profound burdens could be alleviated with the help of these services. Inpatient psychiatry at San Francisco General Hospital provides the highest level of mental health care in our county. Unlike private hospitals, SFGH takes all patients, regardless of their insurance, and regardless of the risk of violence. The inpatient service at SFGH provides the only safety net for those patients who are

CONTINUES ON PAGE 6 »

EDITORIALS 5

NEWS 8

FOOD + DRINK 15

PICKS 18

ARTS + CULTURE 20

HAIRY EYEBALL 35

MUSIC LISTINGS 40

ON THE CHEAP LISTINGS 42

STAGE LISTINGS 43

FILM LISTINGS 44



Claude Sidi, DMD

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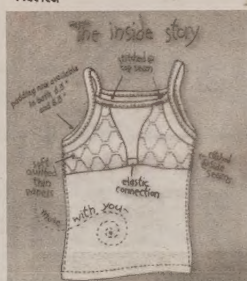
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EDITOR'S NOTES

CONT.,

The truth is, when you cut Medi-Cal, people die. You can't prove that any specific cut killed any individual, and most of them are poor anyway and the major media don't make a big fuss every time a poor person dies. It's not as sexy as some Caltrans worker having to give up a cell phone.

I think I'm going to throw up now. **SFBG**

TWITTER

CONT.,

(sharing an office, reports say, with Walmart — how cutting edge!) and pays \$25 a square foot in rent (probably low for nice office space), rent alone will be \$8 million a year. Then there's the cost of all those workers driving (or taking a private bus) to a location badly served by transit. The payroll tax liability in San Francisco is tiny in comparison.

So this isn't an economic decision. It's corporate blackmail, the kind San Francisco sees all too often. "It's like this every time," Sup. John Avalos, who opposes the tax break, told us. "It's a race to the bottom."

Making it worse, the city can't legally give a tax break just to Twitter — the break would have to cover all companies either in a business sector or in a specific geographic zone. So the supervisors would either have to give tax breaks to a lot of other tech companies or, more likely, give the break to everyone moving into the Mid-Market area. That increases the cost to the city — and creates an odd situation. Under the Twitter proposal, big companies with big payrolls would get a break and small businesses would get nothing. (Black Rock LLC, which runs Burning Man, is also looking at space in Mid-Market, and the city's not offering that outfit — which employs 30 people and has an annual payroll of \$3 million — any tax breaks.)

Frankly, there's no fair way to make this work. Any plan that does what Twitter wants will either benefit big companies at the expense of small ones, benefit new arrivals to the district at the expense of existing businesses, or cost the city so much money that it would be ridiculous.

We agree that the tech sector is an important part of the economy and that Twitter creates jobs in town and ought to stay here. But once you go down the path of caving in to corporate blackmail, it never ends. **SFBG**

MENTAL HEALTH

CONT.,

the most extreme danger to themselves and others.

From 2008 to 2010, the number of acute psychiatry beds at SFGH was cut from 84 to 42. The consequences of the cuts were palpable. They led to the disintegration of the Cultural Focus Program, a nationally-recognized model of ethical inpatient psychiatric care. The most ill patients were crowded onto two remaining acute units. The staff was then put in the position of having to move patients to understaffed units, so-called subacute, before they were clinically ready.

In January, one of two remaining acute psychiatry units at SFGH was cut. This leaves 21 acute beds available to the entire city. It's now impossible to separate the most violent patients. The unit has become hyperacute, with an increasingly agitated population amplifying itself. Staff feel unsafe and cannot provide adequate care for their patients. As they grapple with understaffing, many cite what happened at Napa State Hospital recently when a psychiatric worker was murdered — an incident attributed to understaffing.

Meanwhile, there is considerable pressure to discharge these patients quickly. A vast number end up on the streets, in jails, overwhelming outpatient programs, or bouncing back to the emergency room — racking up even higher costs.

Due to budgetary pressures, the Department of Public Health insists that our unstable patients should be funneled into outpatient services. While outpatient programs provide vital means for supporting the chronically mentally ill when they are stable, they are also being cut — and are insufficient to protect acute patients.

These budget cuts make it plain that we are dealing with a clumsy model of mental health — one that lacks essential mechanisms. Such a model reflects a poor understanding of mental illness.

Arizona provides a clarion call to California: we must hear the implicit warning. These cuts to acute mental health services in San Francisco, a city with a large mentally ill population, must be reversed. Each day that they persist heightens the very real tragedy for our patients, our healthcare workers, and our entire community. **SFBG**

Hefty Beth Eisenberg, MD, MPH, is a resident physician in psychiatry at San Francisco General Hospital.

Coming Soon!

WRITTEN BY
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Wilbur Storey, statement of the aims
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A.A.N. 

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Feb. 04 at the de Young



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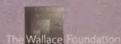
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GUARDIAN

THE SAN FRANCISCO BAY GUARDIAN NEWS

Division of labor

As Mayor Lee supports mandatory local hire law, UC Mission Bay finally announces voluntary goals

By Sarah Phelan
sarah@sfbg.com

In the wake of a three-day protest by unemployed workers outside UCSF's Mission Bay hospital construction site — and under pressure from city leaders — UC officials have announced voluntary local hiring targets at the \$1.5 million complex.

Targets start at hiring 20 percent of the project's workers in San Francisco during 2011 and increase that by 5 percent each year until the hospital complex is completed, UCSF news director Amy Pyle told us. But she denies that UC was pressured into its decision. UC is a state agency that is exempt from local rules when it builds facilities for UCSF and other campuses.

"Our voluntary goals are not a result of their protest," Pyle insisted. "We have been aware of the local hire concerns since before they were protesting."

The protests have focused on the need to hire workers for southeast San Francisco, where unemployment rates are the highest in the city, particularly among the city's African American population.

"Of course we are looking to be good neighbors and hire people from an area we know has been hard hit," Pyle said, clarifying that under the

University of California's hiring program, "local residents mean people who live in San Francisco generally."

Mission Bay Hospitals Projects executive director Cindy Lima said uproar at the site stemmed in part from perceptions that lots of work is available now, but she said that isn't true.

"Job opportunities should ramp up in May, but right now, they are installing structural piles," Lima said. "So if there is an opportunity for a carpenter or a laborer to get decks built, we call the union." UC's voluntary local hire announcement came after Mayor Ed Lee urged UC officials to formalize a community hiring plan for Mission Bay, and Aboriginal Blackmen United (ABU) president James Richards agreed to call off his group's protest outside UC's Mission Bay hospital complex, at least for now.

ABU member Fred Green, an unemployed construction worker who has lived in the Bayview for 50 years and has five children, said the protesters tried to remain peaceful. "But an empty belly makes you do strange things," Green said. "If there's enough work for everybody, why should we be stuck at home while someone comes into my community and takes food out of my kids' mouths?"



Workers with Aboriginal Blackmen United protest outside UCSF's hospital construction site on 16th and Fourth streets. | GUARDIAN PHOTO BY SARAH PHELAN

Troy Moor, who has lived in the Bayview for 47 years and has two kids, speculated that if ABU blocked both gates to the project, it would cost UC thousands of dollars a day in lost productivity. "Here at the front gates, we are visible. But we figure that if by next week, nothing is happening, we'll start making them lose money," he said.

Michelle Carrington is a 58-year-old flagger and operating engineer from the Bayview who has been unemployed for 10 years. She said Dwayne Jones, who worked in the Mayor's Office and helped her

graduate from Young Community Developers, was "working to try and get us jobs."

Jones, who is now with Platinum Advisors as a consultant to DPR Construction, UC's prime contractor at its Mission Bay site, put in an appearance on day three of ABU's protest. But he said his work with DPR had nothing to do with the ABU protest.

"UC is very committed to maximizing local hire where we can," Lima told the Guardian. "It's unfortunate there is a protest because it gives the sense we haven't been

working with the community when in fact we have been working with the Mayor's Office, CityBuild, and every stakeholder interested in this project, including ABU."

Richards said ABU mounted its protest to challenge UC's claims that it has hired more local residents at the site. They were also angry over a flyer that encouraged residents interested in working at the site to sign up with the San Francisco Workforce Collaborative, in partnership with Rev. Arelious Walker's BayView Hope Community

CONTINUES ON PAGE 10 »

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"Without Lyon-Martin, a community that is historically marginalized won't have anywhere to turn."

Lauren Winter

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SAVING LYON-MARTIN 12

ALERTS

By Jackie Andrews
alert@sfbg.com

WEDNESDAY, FEB. 2

Film Screening

See a special screening of *South of the Border*, Oliver Stone's investigative documentary exploring current social and political movements in Latin America and attempts to expose the mainstream media's misrepresentation of the region by demonizing Venezuelan President Hugo Chavez.
7:30 p.m.-9:30 p.m., \$5 suggested donation
Humanist Hall
390 27th St., Oakl.
(510) 681-8699
www.HumanistHall.org

THURSDAY, FEB. 3

Winnemem Wintu benefit

Support the Winnemem Wintu tribe of Northern California in its struggle against the expansion of the Shasta Dam and efforts to restore salmon runs. The evening will feature film clips and a discussion.
7-9:30 p.m., \$15-\$25
David Brower Center
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(530) 275-2737
www.winnememwintu.com

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In 2002, a group of former Israeli soldiers who fought in the Gaza War talked openly about their treatment of Palestinians in a photo exhibition called *Breaking the Silence*. In its first film tour outside of Israel, a documentary of the same name tells that story. See this special screening with director Toshikuni Doi on hand.
7-9 p.m., by donation
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FRIDAY, FEB. 4

Girls rock!

We know that already, but to make sure they can continue, join Bay Area Girls Rock Camp — a nonprofit organization dedicated to empowering girls through music — for an art and rock memorabilia auction to

TROUBLETOWN



raise money for their organization. Up for the bidding is a Runaways t-shirt signed by Joan Jett, postcards signed by R.E.M., handwritten lyrics by Rosanne Cash, Ani DiFranco drawings, and more. Includes a special musical performance by Mirah.
6:30 p.m.-10:30 a.m., \$15
Humanist Hall
390 27th St., Berk.
www.bayareagirlsrockcamp.org

SATURDAY, FEB. 5

Oakland School for the Arts fundraiser

Help raise funds for the Oakland School for the Arts — California's only public charter school of its kind serving grades six through 12 — with a silent auction at this adult-only event. Appetizers and drinks will be available, and proceeds go

toward supporting OSA students.
6:30 p.m.-4:30 a.m., \$15 in advance/\$20 at the door
Uptown Body and Fender
401 26th St., Oakl.
www.aptosa.org

SUNDAY, FEB. 6

Freeegans 'n' vegans

Celebrate the 20th anniversary of the East Bay Food Not Bombs — which serves free vegan meals to the people six days a week — with a vegetarian potluck, musical performances, and an open mike. Bring photos, memorabilia, and stories to share.
6-10 p.m., \$10 suggested
Art House Gallery and Cultural enter
2905 Shattuck, Berk.
(510) 472-3170

MONDAY, FEB. 7

Talkin' Critical Mass

Critical Mass, the monthly bicycle parade and social protest that began in San Francisco and has been duplicated in cities around the globe, means many different things to different people. Join this discussion of competing ideas and visions of what Critical Mass is or should be.
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FRIDAY NIGHTS @ BAM/PFA

Labor CONT.

Development Corporation, feeling as if the UC was trying to divide their community. Walker did not return our calls for comment.

"We were with Walker when he was fighting the Nation of Islam's attempt to stop development at the shipyard, so it hurts so bad to see this," Richards said. "Never again will we stand by and let people come into the southeast community and take our jobs. We're going to fight until the end. If the community doesn't work, no one works."

But even as UC announced its voluntary Mission Bay goals, community advocates pressed UCSF to set higher targets, citing the city's failure to attain 50 percent local hire goals under San Francisco's decade-long policy of seeking to hit that goal.

Joshua Arce of the Brightline Defense Project said he is glad Lee expressed support for Sup. John Avalos' local hire legislation, "but we are waiting to see if he implements the law as written or a watered-down version."

Then-Mayor Gavin Newsom allowed Avalos' legislation to become law without signing it, bowing to the veto-proof 8-3 majority that approved it. But in a 12/23/10 letter explaining his position, Newsom recommended modifications to accommodate the concerns of the building trades, whose members come from across the Bay Area.

"I know the passage of this policy has created high expectations among some residents of San Francisco," Newsom wrote. "The city owes it to them to implement this policy in a way that will result in a successful program that is fiscally responsible and reflects the best thinking of the many stakeholders invested in San Francisco."

But with Newsom moving to Sacramento, California Assembly member Tom Ammiano and Sens. Mark Leno and Leland Yee are urging legislators to support San Francisco's newly approved local hire law as approved.

In a Jan. 25 letter that Leno and Yee signed, Ammiano encouraged Bay Area officials to work with the city to explore mutually beneficial "reciprocity agreements" in which local cities would support one another's programs "aimed at providing disadvantaged job seekers opportunities in the construction sector."

"In neighborhoods like the Bayview, the Mission, and the Western Addition, the promise of jobs — particularly living wage construction jobs — has been an unfulfilled promise for generations," Ammiano wrote.

But in a Jan. 28 press release, UC officials clarified that "as one of 10 campuses of a statewide constitutional corporation and public trust," UCSF is not subject to Avalos' mandatory requirement and is prohibited from adopting mandatory requirements based upon residency.

Instead, UC promised to do more community outreach and try to carve out financial incentives to encourage contractors to hit UC's targets at Mission Bay.

Lima said the hospital complex is a historic opportunity to put as many San Franciscans to work as possible. "We have set an ambitious hiring target but we recognize that the economic activity generated by the project can significantly benefit our neighbors and local residents," she said.

After his Jan. 27 meeting with UC, Richards told ABU members that "when DPR needs someone for a job, they're gonna call Dwayne Jones, and then Dwayne will let us know. There are hundreds of jobs, but I don't know if they are in every trade. So, I feel good. But not so good that I can say that 10 carpenters will be hired tomorrow. There's not enough need for that right now. But the work that's there, when they call, you're going to know it."

Lima said UC's meeting with Richards was "positive".

"We clarified some misunderstandings and made some progress," Lima said, noting that work at the site will become increasingly available starting in May. "Our goal is still to create jobs for San Francisco residents and make this project happen. We are continuing to try and match people who need to go to work with available job opportunities. The bottom line is that there are a lot of people in this city who are out of work and a lot of groups with different intentions in mind and we get tangled in that process."

Lima vowed to work closely with DPR Construction and major subcontractors to ensure qualified local residents — including those from neighborhoods closest to the site — can access the construction jobs. And she promised that results will be reported regularly and the size of the workforce will increase steadily, peaking with 1,000 workers in 2012.

"We are mindful that while these goals challenge us, they are also within reach," Lima said, noting that UCSF has been engaged in creating job opportunities in the construction trades for San Franciscans since 1993. "Our success will depend on the participation and commitment of the broader community and the trade unions."

UC's move comes less than two weeks after Lee announced at the annual San Francisco Labor Council Martin Luther King Jr. Day breakfast that one of his top priorities is implementing Avalos' mandatory local hire policy.

Lee's comments suggest a different approach from Newsom's, but it's still not clear whether Lee intends to follow the "critical steps" that Newsom felt the city should take "to ensure the responsible and successful implementation of Avalos' legislation."

Arce said he was happy to see Lee address the issue at the MLK Day event. "Lee said that if we are using local dollars to create local jobs, those jobs should go to local workers," Arce recalled, noting that the following week Lee started to coordinate with the Office of Economic and Workforce Development and CityBuild to engage community stakeholders and lay out a road map to implement Avalos' legislation.

"They set a deadline of March 25 as the target date by which the language of Avalos' mandatory legislation must be included in all public bids and contracts," Arce said. "And it's our understanding that Mayor Lee called UC Chancellor Susan Desmond-Hellmann directly on the morning of Jan. 27 [before ABU's Richards met with UC officials] to ask that UCSF formalize a community hiring plan for Mission Bay as soon as possible."

Avalos said he was "very encouraged" by Lee's remarks. "To say that at the Martin Luther King Labor Breakfast was a big deal," Avalos said, noting that the building trades were also in the room. "I feel Ed Lee wants to implement the legislation how it is written. He needs help doing that. He needs to create a process to make it happen, and I believe the folks who helped draft the legislation will be ready to do that. That's not to say that this couldn't go wrong, but I feel pretty confident that he will implement as strong a local hire model as possible." SFBG

Early indicators

Supervisors reject preservationist position, raising concerns about development

By Steven T. Jones
steve@sfbg.com

Land use politics and the way development decisions are made at City Hall fed San Francisco's ascendant progressive movement over the last decade. So in the wake of a still-unfolding political realignment, an early key vote is making some preservationists and developer foes nervous.

At the center of that concern is Sup. Jane Kim, who broke with her progressive colleagues Jan. 25 to be the swing vote in the board's 6-5 approval of attorney Richard Johns to the historian's seat on the Historic Preservation Commission. Progressives and preservationists opposed the nomination on the grounds that Johns isn't a historian and that he has close ties to former Mayor Willie Brown, a friend of developers whose longtime chief of staff was Johns' wife, Eleanor Johns.

And they're suspicious of Brown's support — both overt and stealthy — for Kim's supervisory campaign (see "Willie Brown and the accusations of machine politics in D6," 10/16/10, Guardian Politics blog).

Kim didn't explain her vote at the full board meeting, and her comments at the Rules Committee (which she chairs) and to the Guardian that Johns "was qualified" and she could "see no reason not to support his nomination" irked many of her progressive supporters who consider development the big issue.

Feeding concerns about the potential blunting of historic preservation and other tools used to scrutinize development projects was the Jan. 25 announcement by Sup. Scott Wiener that he is calling for hearings into whether the commission is improperly hindering development and other policy priorities.

"The Historic Preservation Commission — and I supported the creation of the Historic Preservation Commission — has become an increasingly powerful commission reaching into a lot of different areas of policy in the city," Wiener said during the discussion of Johns' nomination, citing housing, parks, and libraries as areas the commis-

sion has affected. "It's important to have a diversity of backgrounds and viewpoints on this commission, and if we're going to have a committee made up exclusively of advocates for historic preservation, only advocates, that is a problem."

Former board President Aaron Peskin, who led the effort to create the commission through the voter-approved Proposition J in 2008, disputes the allegation that the commission has become too powerful, as well as the claim that Johns is qualified to serve in the historian's seat, one of six seats on the commission that now requires professional qualifications.

"The facts do not support Sup. Wiener's allegations," Peskin told us, noting that the Board of Supervisors and the mayor retain the authority to decide what is and isn't historically significant. Yet Wiener said that even commission- and staff-level actions affect other city goals. "The conducting of a survey does have legal impact," Wiener told us.

But Peskin said San Francisco has very few protected buildings compared with other major U.S. cities, something voters sought to change through Prop. J, and Peskin said he was disappointed that Kim didn't support the law's dictates. "This is the second time in 2011 when the slim alleged progressive majority has not stayed together," he said, referring also to the election of David Chiu as board president.

Peskin and others who fight land-use battles say they don't yet want to jump to the conclusion that developers might have an easier time with this board. "It's my profound hope is that this is a learning experience," Peskin said of Kim's vote.

Veteran land use attorney Sue Hestor noted that neither Kim nor Wiener has a record on land use issues by which to judge them and she didn't want to make a big deal of their Jan. 25 actions. Yet she said that development is a huge issue in the Tenderloin, SoMa, and Rincon Hill areas that Kim represents, so there are major tests of her progressive values coming soon.

"In District 6, it's the defining issue because it's the most explosive



Sup. Jane Kim is shaping up to be a swing vote between moderates and progressives. PHOTO BY TIM DAW

district in terms of growth," Hestor said. "Land use is about who gets to live in the city."

WHOSE CITY?

While most of the discussion about the Johns nomination focused on his qualifications as a historian — indeed, that was the basis of most of the opposition to his nomination, by both activists and progressive supervisors — there was some telling subtext focused on Hestor's point that land use is the most fundamental progressive issue.

At the Jan. 20 Rules Committee meeting, Kim even asked Johns about his "vision for affordable housing as it related to preservation." But the answer she received wasn't terribly reassuring to those who see the lack of affordable housing for low-income city residents as a serious problem that the city is failing to address (see "Dollars or sense?" 9/29/10).

"San Francisco is made up of lots of different groups of people with lots of different backgrounds," Johns said at the hearing, noting that it is important to "preserve the culture and the past that have brought us to where we are. But part of that past is the ability to grow."

In an interview with the Guardian, Johns expanded on the point, sounding a more pro-growth point-of-view than many of his colleagues on the commission are likely to share. "Development and preservation can go hand-in-hand," Johns said. "Maybe it's the development that allows what might be a slowly deteriorating building to be fixed up properly."

As an example, he cited his 20 years of work on preserving the Old Mint Building — his main claim to expertise as a historian — which was ultimately accomplished as part of the development project that included office and commercial development

and the Mint Plaza public space.

"People of all income levels have a right to live in San Francisco," Johns said, adding, "The real need some people would say is the need for middle class housing." When we noted that it's often the low-income residents who are ousted when old buildings get modernized, he said, "You have to think about the desirability of people to live in crummy housing."

Chiu and Kim both downplayed the importance of the Johns vote. "People are trying to read too much into this," Chiu said, explaining that he opposed the nomination because he simply felt Johns didn't meet the criteria as a historian. "What was relevant is what city law says."

Kim told us that it wasn't until the full board meeting that she learned how her progressive colleagues felt about the matter, and that she didn't want to change how she voted in committee. "It was not important enough for me to change my vote based on my verbal commitments," Kim said later.

Yet on the evening of the vote, Kim told the Guardian that she felt "pressure" to support Johns, although she wouldn't say from whom. "I was put in a bad position on this issue," she said. Many progressives have speculated that pressure came from Brown, which Kim denies. "We didn't talk about this, not once," she said.

But in his Jan. 30 column in the San Francisco Chronicle, Brown crowed about the victory by "my friend Richard Johns" and called Chiu's opposition to him "a mistake that could haunt him for some time," saying Chiu has set up Sups. Malia Cohen and Kim "to be the swing votes on every issue where moderates and progressives split." **SFBG**

Rebecca Bowe contributed to this report.

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Despite the rain, supporters of Lyon-Martin hit the streets to raise funds to save the clinic. At left, Christian Bryan, Beck Simmons, and Meekoa Garnett gathered at Noe and Market streets. | PHOTOS BY BEN HOPFER

Saving Lyon-Martin

A clinic specializing in care to uninsured LGBT patients is the latest in SF to face closure

By Rebecca Bowe
rebeccab@sfbg.com

When word got out that the Lyon-Martin Health Services clinic faced imminent closure, Luette Chavez's cell phone started ringing off the hook. Her friends were going into panic mode.

"It's shocking to think that something that's so important to so many people could just be lost so easily," Chavez told us. The clinic serves nearly 2,500 patients, regardless of their ability to pay for health care. It offers specialized services for queer women and transgender people, providing everything from primary care to mental health services to hormone treatment. A Hurricane Katrina survivor, medical school student, and part-time sex worker, Chavez volunteers at the clinic and relies on it for health care. Her dream is to someday start a free clinic in New Orleans that is cast in the mold of Lyon-Martin. But for now, all of her energy is consumed with the widespread effort to raise enough money to keep the clinic afloat. To survive, Lyon-Martin must pay off a \$250,000 debt immediately.

CASH FLOW PROBLEM

As one volunteer among many, Chavez has adopted the mindset that failure is not an option. "I have absolutely every confidence that we will be able to save it ourselves because we're running ourselves into the ground doing it," she said.

Lyon-Martin's board of directors initially voted to shut down the clinic at the close of business Jan. 27, citing insurmountable financial problems. That decision was rescinded, however, following an emergency meeting held at the LGBT Center shortly after news of its pending closure went viral. By Jan. 28, an emergency fund drive had netted close to \$100,000 in pledges and cash donations. A fundraiser held Jan. 30 at El Rio drew nearly 700 supporters and roped in another \$28,000.

Despite the outpouring of support, the long-term future of the 30-year-old clinic remains uncertain. Lyon-Martin can restructure and avoid shutdown if it manages to clear the \$250,000 urgently owed, but it must find \$500,000 to continue operating in the same capacity as it has. It has stopped accepting new patients, but will likely be able to serve current patients until at least the end of February.

"Without Lyon-Martin, a community that is historically marginalized won't have anywhere to turn," stated an open letter to supporters from Board Chair Lauren Winter, who was unavailable for comment.

A combination of state funding cuts, increased demand, and poor financial management created a perfect storm for Lyon-Martin. A key source of the trouble was that the clinic had not been keeping up with its billing, and after a certain amount of time, it could no longer

claim reimbursements from Medi-Cal. Yet external factors such as state and local budget cuts contributed to the problem, too, and Lyon-Martin is not alone in that respect.

All across San Francisco, community clinics that serve low-income and uninsured people are struggling to do more with less. Jim Illig, president of the San Francisco Health Commission, told us that he knows of several other clinics in dire financial straits.

"There are a lot of clinics on the edge because they have dedicated their mission to serving the uninsured," he said. "Any nonprofit clinic that you see — they're struggling." The Haight Ashbury Free Clinics, another nonprofit healthcare organization serving the uninsured, recently announced a merger with Walden House, a substance-abuse treatment center. The merger allowed the venerable health-care nonprofit to continue offering services after its budget was slashed by 50 percent due to reduced support from the city's General Fund. Even as the cuts took effect, demand for the free clinic's services rose 10 percent from 2009 to 2010.

"Every time I look into the waiting room, it's full," said Jeff Schindler, chief development officer.

If Lyon-Martin closes, its patients will have to be transferred to other clinics, but there's high demand everywhere. Such an outcome might evoke a sense of déjà vu for some. Last fall, when an LGBT-focused

clinic called New Leaf shut down due to crippling financial problems, many of its clients were transferred to Lyon-Martin.

COMMUNITY SURPRISED, UPSET

The front office manager at Lyon-Martin, who wished to be identified only as Braz, said she'd had no warning that closure was imminent. "Just closing down like that seemed impossible. We couldn't ethically do that," she said. "Our patients are freaking out right now."

Once people became aware that the clinic was on the brink of closure, some aired the criticism that the board should have been more forthright about financial troubles. The Bay Area Reporter, a San Francisco publication covering LGBT issues, published an editorial calling for the resignation of the six-member board, and several sources told the Guardian they expected the board members to step down.

Meanwhile, health officials and elected representatives have stepped into the mix, but no promises of governmental financial assistance had been secured by the time the Guardian went to press.

Department of Public Health Director Barbara Garcia was unavailable for comment, but released a prepared statement: "The Department of Public Health has been in close discussions with Lyon-Martin and the pressing need to make immediate changes to the way they conduct their financial affairs. We value the impor-

tant health care services they deliver and will continue to work with them to find the best long-term outcome for the clinic and the patients."

Sup. Scott Wiener told the Guardian that he'd been in discussions about Lyon-Martin with Garcia and Sup. David Campos. Sups. Ross Mirkarimi and Jane Kim also attended the emergency meeting, and California Sen. Mark Leno was said to be attempting to secure some state funding for the clinic. As the push to save the clinic continues, a parallel effort is moving forward to craft a contingency plan for how Lyon-Martin's nearly 2,500 patients can access care in the event that it doesn't survive.

COMPETENT CARE

Lyon-Martin patients and others familiar with its services stressed that the women's clinic is a critical resource for lesbians and the transgender population, because medical staff are trained in that specialized area of care.

"The service there is incredible," noted Cheryl Simas, who has been a patient there for three years. "They explain everything to you, you're listened to, and you're treated with care and respect." Simas said it was a dramatic difference from an experience she'd had in the mid-1990s, when her healthcare provider was barely comfortable pronouncing the word "lesbian."

Lyon-Martin medical staffers receive training on transgender patient care, and it even offers training in that realm for medical professionals from cities throughout the United States. "They are internationally renowned as a model for what it means to offer transgender care," noted labor organizer Gabriel Haaland, who said he was once denied health care due to his transgender identity. "The healthcare system is a fairly traumatic experience for most transgender people," he added.

If Lyon-Martin closed, "it'd be pretty tragic," noted Carlina Hansen, executive director of the Women's Community Clinic, which works closely with Lyon-Martin. When it comes to health care, "We live in an unusual city, in that there is a lot of need among low-income people, due in part to a high cost of living."

"Every clinic in San Francisco provides an integral part of that network," and each clinic fills a specific need, Hansen noted. "The diversity of the clinics matches the diversity of our community." **SFBG**



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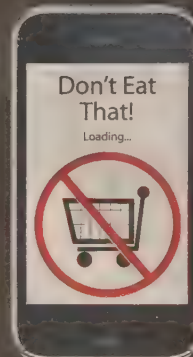
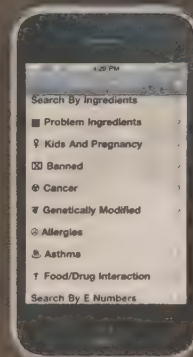
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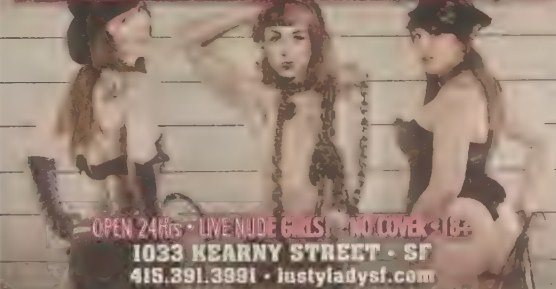
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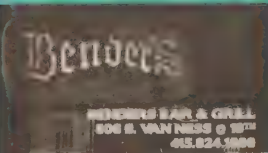
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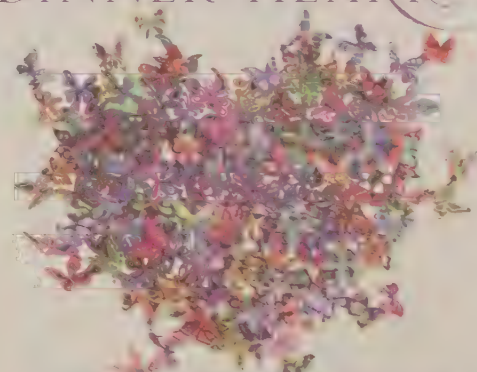
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Mussels tikka adds the brine of seaside
spice to the menu at Viva Goa.

PHOTO BY RORY MCNAMARA



Goan, Goan ... good!

By Paul Reidinger
paulr@sfbg.com

DINE In a nondescript space on Lombard Street — itself one of the more nondescript of the city's thoroughfares, a faded remnant of 1950s automotive delirium — a succession of south Asian restaurants has come and gone over the past decade or so. The latest arrival is Viva Goa, which opened late last summer and, as the name reveals, features the cooking of Goa, a region on India's west coast south of Mumbai where once there was a colony of Portuguese.

The best-known contribution of Goa to the world's experience of Indian food is almost certainly vindaloo, a spicy sauce of garlic, chilis, and vinegar — vinegar being derived from wine and wine pointing in the direction of the Portuguese. The Portuguese also, according to actress and cookbook author Madhur Jaffrey, "introduced chiles to India" — having brought them from their New World colonies — "in the late 15th century. Indians, already familiar with their own black pepper, took to them with a passion." Jaffrey's recent book, *At Home with Madhur Jaffrey* (Knopf, \$35, 320 p.) is a trove

of straightforward recipes, many of them Goan, that rely on a few readily available ingredients to produce stunning results. If you have space on your shelves for only one Indian cookbook, let it be this one.

Viva Goa offers vindaloo in a number of guises, along with dishes that tend to turn up in Indian restaurants of every stripe, including saag paneer (\$8.99), ground spinach mixed with spices and cooked with cubes of fresh white cheese. Due to a circumstance beyond my control, this old standby seems to get ordered every time I find myself in an Indian restaurant, and, despite the utter predictability of the pattern, it never disappoints — and didn't here.

Viva Goa's vindaloes are made with ginger, garlic, potatoes, cardamom, fenugreek, cinnamon, black peppercorns, chilies, and vinegar, along with some form of flesh — beef, pork, lamb, chicken, shrimp — or no flesh. Lamb (\$10.99) was fine, though the distinctive gaminess of the meat vanished in the fragrant blaze of the sauce. The sauce had a reddish thickness I would have guessed was the result of stewed or reduced tomatoes, but the menu made no mention of tomatoes. So perhaps this effect was achieved through some combination of the vinegar, chilies, and potato.

Although most of the Goan recipes in Madhur Jaffrey's book are rich in chili peppers, black peppercorns, cayenne, turmeric, and ginger, the evidence flowing from Viva Goa's kitchen suggests that Goan cuisine has a mild-mannered side too. A nice example would be the vegetable caldin (\$8.99), with bits of broccoli, carrot, cauliflower, and zucchini stewed in coconut milk with coriander, turmeric, garlic, and cumin seeds. The coconut milk brought an element of buffering creaminess, and although the seasonings were formidable, it was as if someone had discreetly dimmed some harsh overhead lighting.

And at least one item from the menu is neither spicy nor mild: the chicken cafreal (\$11.99), a half-bird slathered with a pesto-looking sauce of fresh cilantro and green chilies then simmered in a pot. No complaints about the meat, which was juicy and tender, but the coating did not quite convince. Because the bird wasn't cooked in the tandoor, the enveloping sauce neither reduced itself to a glaze nor firmed up into a crust or shell. Instead, it remained gloppy, like slowly melting spring snow. It wasn't quite as satisfying as tandoori chicken (\$10.99), but, with its African heritage, it was different enough to justify a place on the menu.

Did I say Madhur Jaffrey's recipes rely on easily-got ingredients? They do, with one exception: fresh curry leaves. These are not easy to find (she recommends basil or kaffir lime leaves as substitutes), but they somehow turned up in Viva Goa's malabar jinga (\$7.99), an arrangement of shelled, sautéed prawns napped with a spicy red sauce that looked like caponata but with a much stronger kick, aromatic and exotic.

To round out the proceedings, starch-wise, are many of the usual suspects, from basmati rice to naan (\$1.99, made with whole-wheat flour) and paratha (\$2.50, basically buttered naan). There are also (for \$1.50) fine pappadum. These would be excellent for cleaning up any leftover sauce, except they lose so much of their magic when cool. Luckily, they're almost sure to be gone long before then. **SFBG**

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THU 2/3

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Music Hall

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SISTERS IN THE PIT
PUNK FUNK MOB
Cell Space

MANGLED BOHEMIANS
THE LICKETS
SHORES
Hemlock

FRI 2/4

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WARFIELD

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FLUPPER
THE DISCIPLES
Molloy, Oakland

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HUMAN BAGGAGE
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PANDAL, BAM! BAM!
Uptown, Oakland

LE HEAT
New Parish

THE CHURCH
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Music Hall

SAT 2/5

ZIGABOO NUDELISTE
New Parish, Oakland

THE SWINGIN' UTTERS
LA FLEBE
COMPLAINTS
Uptown, Oakland

RODNEY CROWELL
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Music Hall

LED ZEPPELIN 2
Slim's

GRACE POTTER & THE
NUCTURNALS
Fillmore

SUN 2/6

SARAH MCILACHLAN
Paramount Theatre

PLAIN WHITE T'S
MIGGS
Fillmore

JOHN MEERS
Palladium

FRACAS
KICKER
BITE + FUMK
SAD BOY SWISTER
Cell Space

HYMN FOR HER
Hemlock

MON 2/7

ATOMIC TOM
Cafe Du Nord

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Elbow Room

SEBASTON
DUASI
Great American
Music Hall

LAZARUS
MICHAEL BEACH
COLOSSAL YES
Hemlock

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TUE 2/8

TINA DICO
Swedish American
Hall

SEBASTON
DUASI
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LAZARUS
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BIG BOI
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WED 2/9

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GUARDIAN

Po' girl

By L.E. Leone

le.chicken.farmer@gmail.com

CHEAP EATS It was minus two in Boston when I got on the airplane. I was all bundled up in borrowed and stolen clothing, trying to tap what was left of the warmth from our show there. Between 200 and 300 bodies, and, no, I didn't get laid, but on the other hand I never felt more loved. There may have been one or two dry eyes in the house, but there were not a lot of dry pairs of underpants. Myself, I was completely creamed by the whole thing. I'm still a little shaken.

At the airport, on the weather on the news on TV, they showed a live shot of San Francisco, just before dawn, and said that it was 60 there, that San Franciscans would wake up to a clear, beautiful day.

But that wasn't where I was going. I was going to New Orleans. New Orleans is where I am, and I intend to have a lot to say about the food scene here. Crawdad de la Cooter, who grew up in this neck of the swamp, thinks I'm not going to want to come home. I think it's going to take more than red beans and rice and gumbo to change my life at this point.

Now Kayday, she gave us all a scare. After nine months of not finding a job in San Francisco, she found a job in L.A., and on the day before the big move, she got a call from her new employer saying that she'd been, in effect, laid off. Talk about cutting it close! She called me right afterward.

"I have good news," she said. Then she told me the bad news. "How are you feeling about this?" I asked.

She was shocked, she said, and also euphoric.

I said, "I'm sorry." I said, "Congratulations!"

This was, unequivocally, bacon for my own musical future. When I come home now, my new band will be all in one piece and place, which is important for things like bands and chandeliers.

Last night while I was sleeping, a curtain rod did not fall on my head. However, almost the whole rest of my household here was of the opinion that one had. New Orleans is like that. It's a haunted city. Things go bump in the night, and clang and

crack and "Ow! Goddamn it!"

So far I am charmed. My first meal was a fried oyster po' boy, and the first thing I saw when I left the house this morning was three giraffes — real, live, leafy-toothed giraffes that were not in any way a figment of my imagination, because it turns out there's a zoo just across the park.

Tell you why I'm here: one of the families whose cute little nine-month-old childern I care for just moved from Berkeley to New Orleans, just for the semester. This childern, both his moms are perfecters, one at State, and one — uh oh — at Tulane. I'm here to help, but also to eat myself silly and have scary adventures to write home to you and/or Earl Butter about.

Since the fried oyster po' boy I imbibed last night was, as the saying goes, nothing to write home to you and/or Earl Butter about, I will instead regale you with misinformation about a meal I ate with Kayday before I even left San Fran.

On a cold, cold and windy, windy night, the likes of which you haven't seen and are not likely to see in some time, according to The Weather Channel, Kayday and I ventured our way over to Bernal Heights around dinner time. We were going to squeeze in one last practice at Bambam's house before Kayday moved to the city of Angels and I to the city of Saints.

It all seemed like Not A Bad Idea at the time. To get something to eat first. So we wound up at Blue Elephant on Cortland Avenue. And we ordered imperial rolls, duck curry, and something else that I have forgotten. But the imperial rolls were not forgettable. They were great. And the duck curry, which is of course a red coconut milk curry with tomato, pineapple, and roasted duck, was fantastic.

Kayday told me she was going to make a blog about living in L.A. called "My Year of Living Los Angelesly," and I thought that that was a fairly brilliant idea.

I still think so, but now someone else is going to have to do it. **SFBG**

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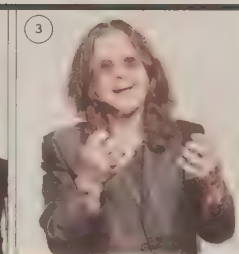
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WEDNESDAY FEBRUARY 2

MUSIC

Billy and Dolly

Have you noticed? Like clockwork, the buds on the ornamental plum trees are starting to power pop their thin pink petals, making sidewalks more poetic all across the city. Ephemeral yet impressive, the changing season awakens melodies of Billy and Dolly, the local singing and songwriting duo formerly of the Monolith. The guy-girl combo is backed by the Tell-Tale Hearts, a sonic unity of 20 Minute Loop's rockin' guitar-bass team and the Monolith's drummer. The harmonies are deliciously poppy and achingly bitter-sweet, reminiscent of Elliott Smith, were he not so chronically bummed and had a lovely lady voice as a complement. Beware: between the trees and the tunes, it's all so pretty, it just might hurt your heart. **(Kat Renz)**

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MUSIC

Hymn For Her

You think living in a studio apartment with two roommates is cozy? Well, think again. 'Cause you've got nothing on Lucy Tight and Wayne Waxing, of Americana duo Hymn For Her that live, record, and tour in their 16-foot, 1961 Bambi Airstream trailer — along with a baby and dog. And they somehow manage to fit a three-stringed, broom-handle cigar box, banjo, dobro, bass drum, hi-hat, and harp in there, too. In true Hymn For Her fashion, its newest release, the cleverly spelled *Lucy and Wayne and the Amairican Stream*, was recorded at various campgrounds and friends' driveways while on tour. Better catch them before they pack up Bambi and hit the road. **(Jen Verzosa)**

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Amnesia
853 Valencia, SF
(415) 970-0012
www.amnesiahebar.com
Sun/6, 9 p.m., \$6
Hemlock Tavern

1131 Polk, SF
www.hemlocktavern.com

THURSDAY FEBRUARY 3

DANCE

Jess Curtis/Gravity

Jess Curtis/Gravity is a company that lives up to, and defies, the connotations in that noun attached to the name of its artistic director. Choreographer-performer Curtis and his eclectic collaborators display an alternately cool and passionate, always irreverent intelligence, wholly immersed in the unfathomable ocean of the human body. They're the Jacques Cousteaus of this deep: its champions and endlessly curious, enthralled students. For audiences, that means a good time, a weird time, a heavy-breathing and emotionally up-heaving time, and a time to question things we thought we knew. The company's latest voyage, *Dances for Non/Fictional Bodies*, is a sprawling work whose central event — a subjectivity-shifting convergence of "nontraditional" dancer-bodies — sets sail this weekend. **(Robert Avila)**

Thurs/3-Sat/6, 8 p.m., \$25
Yerba Buena Center for the Arts

701 Mission, SF
(415) 978-2787
www.ybca.org

MUSIC

Ozzy Osbourne

Though he's backed by a new lead guitarist (Greek virtuoso Gus G.) and brandishing a new album, Ozzy Osbourne isn't likely to conquer much new territory on his 2011 *Scream* tour. Nor does anyone want him to. The Prince of Fucking Darkness is still revered by a healthy portion of the headbanging public, a polity that will undoubtedly spend the show demanding a hearty helping of songs from his ant-snorting, dove-decapitating, "Crazy Train"-riding salad days. Whatever your opinion on the world's most incomprehensible celebrity, his charisma can still get an arena rocking. Whether that's because of — or in spite of — his infallible propensity for mooning the audience, no one can say. But as the Blizzard of Ozz would no doubt put it: "who fucking cares?" **(Ben Richardson)**

With Slash featuring Myles Kennedy
7:30 p.m., \$44-\$92
H.P. Pavilion
525 West Santa Clara, San Jose
(408) 287-7070
www.hppsj.com

FRIDAY FEBRUARY 4

EVENT

"San Francisco Bike Party February 2011 Ride: Love Your Bike"

It's prettiest much the buzziest thing on SF bikes since American-made handlebar beer can — uh, cup — holders: the SF Bike Party, spawned from the San Jose Bike Party and a member of the same family as the East Bay Bike Party. Sources say the mass bike ride, which makes complete stops for traffic lights and the occasional drink-and-mingle sidewalk party, marks a logical evolution for the city bike activism. Despite what the comments on SF Gate say, cycles in the city are no longer the purview of a handful of iron-calved fixie followers — there's room for a little softness among the two-wheeled, which explains this month's V-Day-ready ride theme: "love your bike." A map of the route will be available on the group's website closer to push-off. **(Caitlin Donohue)**

7:30 p.m., free
www.sfbikeparty.wordpress.com

MUSIC

Madlib

Titles are de rigueur in hip-

hop. O.D.B. once attended a debutante ball that ended before his introduction finished. (His date was devastated.) Otis Jackson Jr., best known as Madlib and other variations (Madvillain with fellow schizo MF Doom, Jaylib with late sobriquet champion J Dilla) has racked up numerous names over the last two decades. For Madlib, the aliases are appropriate given the diverse projects he tackles as DJ, producer, MC, and uber stoner (expect at least a contact high.) His latest release, *Madlib Medicine Show*, is a gargantuan monthly series of 12 albums that attempt to fill in the blanks on your understanding of hip-hop.

(Ryan Prendiville)

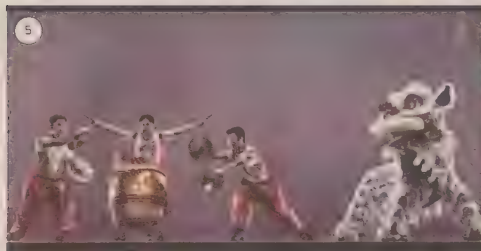
With Robot Koch, Change the Beat, and more
10 p.m., \$15
103 Harriet, SF
(415) 431-1200
www.1015.com

DANCE

"Rotunda Dance Series: Leung's White Crane Chinese Lion Dancing"

Just a day after Chinese new year begins, the blaring drums, clashing cymbals, soaring lions, and dancing dragons of Leung's White Crane Chinese Lion Dancing appear in San Francisco City Hall, bringing the colorful

The Prince of Fucking Darkness is still revered by a healthy portion of the headbanging public.



(1) Billy and Dolly (see Wed/2); (2) Jess Curtis/Gravity (see Thurs/3); (3) Ozzy Osbourne (see Thurs/3); (4) Madlib (see Fri/4); (5) Leung's White Crane Chinese Lion Dancing (see Fri/4); (6) On-the-set still of *Every Man for Himself* (see Sun/6); (7) *Replikaaa* (see Mon/7).

BILLY AND DOLLY PHOTO BY GABRIELA HASBUN JESS
CURTIS/GRAVITY PHOTO BY SVEN HAGOLANI; MADLIB PHOTO BY B+;
LEUNG'S WHITE CRANE CHINESE LION DANCING PHOTO BY RJ MUNA.
REPLIKAAA PHOTO BY A.J. BATES



ancient tradition to the free lunchtime Rotunda Dance Series, copresented by Dancers' Group and World Arts West. The three Leung brothers — Kuen, Kwan and Allen — moved to SF in the 1970s, carrying the Lion Dancing teachings of their master Kwong Boon Fu from Hong Kong. Performing internationally and teaching in Chinatown for more than 35 years, they are treasured for their larger-than-life performances in the city's Chinese New Year Parade. (Julie Potter)

Noon, free
San Francisco City Hall
One Dr. Carlton B. Goodlett Place, SF
(415) 720-8830
www.dancersgroup.org

SATURDAY FEBRUARY 5

EVENT

"Free University of San Francisco Teach-in"

An idea this crazy just might work! Sick of the gouge-y tuition hikes in our public and private education systems, a band of merry SF radicals have decided to launch an ambitious campaign to free learnin'. After a surprisingly light number of planning meetings, this is the first of

the Free University's offerings: a weekend of classes to inspire and hopefully serve as a community-builder for those who think our current university system is broken. On the lectern: beat poet Diane di Prima on 19th century visionary poetry, revolutionary poet Bobby Coleman on SF labor history, classes on criminal procedure, paganism, Kerouac, and more. (Donohue)

Sat/5, 9:30 a.m.—4 p.m.;
Sun/6, 9 a.m.—4 p.m., free
Viracocha
998 Valencia, SF
www.fusf.wordpress.com

SUNDAY FEBRUARY 6

FILM

Every Man for Himself

Forever the enfant terrible of cinema, Jean-Luc Godard is skipping the lifetime achievement lineup at this year's Oscars. This has stirred up a predictably dumb controversy in the American press over bullshit claims that Godard is anti-Semitic. Never mind the philistines — we're still awaiting a local screening of the maestro's 2010 *Film Socialism*. In the meantime, a 35mm restoration of 1980's *Every Man for Himself* at the Red Vic does nicely. Godard

called this lyrical examination of art and commerce intertwined his second first film, and its formal ingenuities and philosophical knots remain refreshing. Support the Red Vic by ponying up for extra popcorn! (Max Goldberg)

Sun/6—Mon/7, 7:15 and 9:15 p.m.
Also Sun/6, 2 and 4 p.m., \$6—\$9
Red Vic Movie House
1727 Haight, SF
(415) 668-3994
www.redvicmoviehouse.com

MONDAY FEBRUARY 7

EVENT

"Replikaaa Silent Happening: A Multimedia Performance Art Event"

Sometimes you just don't have much to say. Or perhaps your ears are ringing from all those noisy bars. To exercise the other senses visit this chic silent cocktail party where guests practice the art of nonverbal communication, watching and connecting without words. The unusual and participatory social experience presented by A'Myra Communications includes a preview screening of Tayeb Al-Hafez's silent film *Replikaaa*, a mysterious and futuristic work about five

DNA and organ traffickers, to be followed by local artist performances. Reserve a free ticket online and then shut your mouth. Whether you wink, gesticulate, or show some funky dance moves is up to you. Chatty Cathys discouraged. (Potter)

7 p.m., free
Z Space
450 Florida, SF
(415) 891-9544
www.replikaaathemovie.com

TUESDAY FEBRUARY 8

MUSIC

Sebadoh

In the vein of Guided By Voices and Pavement, Sebadoh has been dubbed "the quintessential indie rock band of the 1990s" — and like that decade's flannel-shirt trend, they're back. After getting the heave-ho in 1988 as bassist of alt-rock band Dinosaur Jr. (he rejoined in 2005), multi-instrumentalist Lou Barlow focused on the DIY project he had started with Eric Gaffney. Sebadoh soon became infamous for its bipolar swings from lo-fi, touchy-feely folk to experimental noise rock. With the addition of bassist Jason Loewenstein, the three-piece became a hit among the hip.

Eventually Gaffney jumped ship (he rejoined in 2007) and was replaced by drummer Bob Fay. This lineup recorded the band's most accessible albums, 1994's *Bakesale* and 1996's *Harmacy*, both of which are being re-released by Sub Pop Records this year and are the reason for the current tour. (Verzosa)

With Quasi
7 p.m., \$20
Great American Music Hall
859 O'Farrell, SF
www.gamh.com

FILM

The Ipcress File

Move over, Christopher Walken: there's a new star du jour for celebrity imitation freaks. You can't help but try your hand at Michael Caine's Cockney accent after watching the hilarious clip from the BBC show *The Trip* of comedians Steve Coogan and Rob Brydon engaging in a rousing round of dueling Caine-jos. (Search "This is how Michael Caine speaks" on YouTube. You're welcome.) Polish your early-period Caine impersonation by checking out a rare screening of 1965 secret-agent thriller *The Ipcress File*, which showcases the legendary actor in his first starring role. The film plays as part of four nights of highlights from the "Mostly British Film

Festival," with other entries hailing from New Zealand and Australia. (Cheryl Eddy)

7 p.m., \$10.25
Christopher B. Smith Rafael Film Center
1118 Fourth St., San Rafael
(415) 454-1222
www.cafilm.org **afbc**

The Guardian listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, a brief description of the event, date and time, venue name, street address (listing cross streets only isn't sufficient), city, telephone number readers can call for more information, telephone number for media, and admission costs. Send information to Listings, the Guardian Building, 135 Mississippi St., SF, CA 94107; fax to (415) 487-2506; or e-mail (paste press release into e-mail body — no text attachments, please) to listings@sfbg.com. Digital photos may be submitted in jpeg format; the image must be at least 240 dpi and four inches by six inches in size. We regret we cannot accept listings over the phone.

arts + culture

"Oakland influenced us," says Dun of Los Rakas (far left and far right, pictured with partner Raka Rich). "It didn't just shape our instrumentals and lyrical style, we put [politicism] in our music too."



Panabay rising

From hip-hop to tropical bass, Los Rakas reconfigures the soundsystem

By Michael Krimper
arts@sfbg.com

MUSIC Last year was a big one for Los Rakas. The Oakland-by-way-of-Panama duo, Raka Rich and Raka Dun, have been

hustling their frenetic Panabay stylings since they banded together as high school students in 2005. But on the cusp of their second mixtape, *La Tanda Del Bus*, the arresting diversity of their influences and musical ideas began to coalesce. The far reaches of the blogosphere and the streets took notice.

Los Rakas' "Abrazame" — a song reworked from Gyptian's crossover hit "Hold You" and remixed into sure shot form by Brooklyn producer Uproot Andy — overcrowded year-end lists as the pinnae summer jam of 2010. In the video, parallel love stories unfold and collapse over the backdrop of San Francisco's Carnaval Festival. Shuffling polyrhythms

swarm underneath simple Casio chords as Raka Rich moves effortlessly from trading syrupy verses with guest songstress Faviola to bursts of rapid-fire lyricism.

Meanwhile, the video for Los Rakas' "Soy Raka" — a youthful ode to turfing in the streets of Oakland — has surpassed 250,000 hits on YouTube. What other rap groups spit a chorus like "*Tengo mi pistola y diénte de oro*" on the same playlist as a sweltering love ballad? The video not only helped spawn the syncopated dance movement in Panama, but also inspired kids to prefix their names with *Raka* — "you know, like Raka Miguel" — Dun tells me excitedly in a thick Spanish accent. "In Panama, 'That's raka' or 'We're from raka' means 'that's ghetto' or 'we're from the ghetto.' But it's an empowering term. It means that we're proud of who we are and where we come from."

This sort of community-centered spirit has inspired Los Rakas since the beginning of its rhapsodic ventures. In 2006, Rich and Dun

released their first *Panabay Twist* mixtape with the help and studio support of local outreach organizations Youth Uprising, BUMP (Bay Unity Music Project), and Youth Movement Records. Its single, "Mi Barrio," in many ways a precursor to the anthemic "Soy Raka," is driven by the standard hip-hop commandment to represent where you're from. But the song also honors a more difficult and subtle hip-hop ideal: one love. Los Rakas might boast about Oakland and Panama stomping grounds, but the duo also calls out for us to be "*orgullosos* and put your flag in the air." Which flag, exactly?

"Oakland influenced us," says Dun, who moved to the Bay when he was 14. "It didn't just shape our instrumentals and lyrical style, from Zion I to E-40—Oakland has the history of the Black Panthers and politicized, so we naturally put that content in our music too."

Los Rakas sound a bit different from, say, any other Bay Area rapper, because Rich and Dun's music is informed by the infectious rhythms and punctuated Spanish flows heard in Panama's pop music of the day, plena. A sprawling folk genre that originated in the Caribbean and related regions of Central America, plena has recently been digitized

for a new generation, becoming a Panamanian spin on reggaeton.

But the influences don't stop there. "In Panama we listen to all types of music: reggae, dancehall, salsa, meringue," says Dun. "When I met Rico, he was listening to Tupac and we traded music. Hip-hop caught my attention fast. I found out about Tribe [Called Quest], Lil Kim, Nas. I researched where it came from, and how it evolved, and just fell in love with it." Although the connections aren't obvious at first, hip-hop and plena have a lot in common. They're both hybrid genres, forms of pastiche that draw from a wide range of sonic traditions and background, computerizing folk and funk for the bass-hungry children of the always-evolving soundsystem.

Unsurprisingly, Los Rakas garnered attention from an emerging scene of enthusiasts, producers, DJs, writers, and musicians concerned with the musical diaspora of the Afro-Caribbean, or more acutely, what British sociologist Paul Gilroy has called the Black Atlantic. The term denotes the webbed network of the African diaspora culture that is not so much organized by a clear conception of roots but by a rhizomatic set of exchanges and networks: migrations, ships, trade, Creole,

European miscegenation, flights, origin myths, stories of repatriation, and now the most diffusive cross-cultural exchange device of them all, the Internet.

Keep in mind that 2010 was the year that Diplo and Switch's over-the-top dancehall project, Major Lazer, took clubs by storm, and even Rihanna finally started reppin' roots, rhythm, and wires with "Rude Boy" and multicolored neon booty shorts. Even if MIA's third full-length was lackluster, something of her world-town swagger has penetrated our times, while her "Bird Flu" call to arms has circulated through our quickly multiplying musical economies. Check the formula: add world genre to rap and uptempo dancehall/Bmore/house/techno; reconfigure percussion patterns in a drum machine; loop melodic fragments of a regional instrument; add inner-city noise, gunshots, chants, or field recordings of aggressive animal life; manipulate with a swirl of static, fuzz, and a heavy dose of low end. Bump loud. Call it third world democracy.

Los Rakas, without even asking for it, has popped up in countless mixes and blog posts loosely labeled under the category of tropical bass. Rich and Dun contributed the steady banger "Afro Latino" to the recent *Banana Clipz* EP, produced by tropical harbingers Chief Boima and Ora 11 of Bersa Discos, and released on their Ghetto Bassquake blog and upstart. Speaking of Bersa, it hosts the crazy monthly Tormenta Tropical, which spotlights new sounds of electro-cumbia and related frontiers arising from the Black Atlantic. "That movement, I'm not sure what to call it, embraced us," says Dun. It only makes sense that Los Rakas — navigating Oakland and Panama, turfing and plena, hip-hop and digital polyrhythms, the new and the old — has returned the favor. **SFBG**

AUDYSSEY PRESENTS THE NEIGHBORHOOD: LOS RAKAS

with Roach Gigz
Wed/2, 9 p.m.–2 a.m.; free
111 Minna Gallery
111 Minna, SF
(415) 974-1719
www.111minnagallery.com



Turn out the lights, turn up the sound, and enter *Dead Space 2*. | COURTESY OF ELECTRONIC ARTS

Dreadfully fun

Dead Space 2

(Visceral Games/Electronic Arts), Xbox 360, PS3, PC

GAMER Survival horror might be the game genre most affected by the environment it's played in. You'll see the best results when a player agrees to meet the title halfway: turning out the lights and turning up the volume. Then it's up to the developers to deliver on their half of the equation. Though generally lauded when it released in 2008, the original *Dead Space* launched with promise but ultimately was content to repeat itself for the majority of its playtime.

Dead Space 2 delivers. An homage to movies like 1979's *Alien* and 1997's *Event Horizon* (which it most closely resembles), the *Dead Space* series is set in a future where space travel allows humans to embark on "planet cracking" missions, wherein all celestial bodies of the galaxy are prime meat for resource-exhausting expeditions. On one such expedition the shuttle finds an alien artifact, contagion, blah blah blah ... zombies. A pretty first-rate "previously on" feature in the main menu will catch anyone up to speed.

As engineer Isaac Clarke, it's up to you to survive this "necromorph" outbreak, this time aboard a space station named the Sprawl. Armed with a ton of weaponry and a little kinetic energy module, you'll have to escape another apocalypse of the undead, as always by dismembering their arms and legs (and tentacles).

Perhaps taking a cue from last year's *Mass Effect 2*'s streamlining successes, *Dead Space 2* is far more linear and cinematic than its predecessor. But unlike that other similarly space-themed sequel, the divide between what is lost and what is gained in the transition is far less apparent. In embracing the hallmarks of any good survival horror series — jump scares, the feeling of dread around each corner, and limited supplies — this sequel is less about innovation than it is about refinement.

Contrary to the drab shuttle hallways of the first game, the Sprawl was once a bustling metropolis and the environments you encounter are much more varied. From a church to a mall to zero-gravity space walks, the freshness in each area keeps it exciting. While the scares range from terrifyingly atmospheric (a bloodstained and deserted daycare center is especially eerie) to inellegant "monster closets" where enemies pop out of vents as you walk past, the game is never boring.

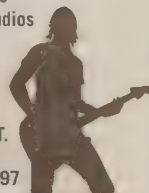
After a promising debut and a bit of a misstep with the *God of War*-aping *Dante's Inferno* (2010), with *Dead Space 2* developer Visceral Games has crafted an adventure that begs to be played more than once. Aspects remain overly familiar but, like the best franchises, the Sprawl provides players with a compelling setting and sense of dread that they'll happily return to. (Peter Galvin)

OAKLAND MUSIC COMPLEX

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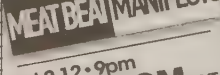
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oaklandmusiccomplex@gmail.com



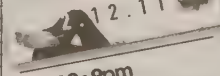
Sat 2.05 • 9pm
THE TWELVES



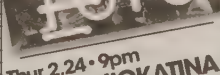
Fri 2.11 • 9pm
MEAT BEAT MANIFESTO



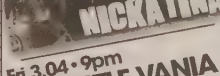
Sat 2.12 • 9pm
LUNDSTROM LIVE
+ JONAS REINHARDT



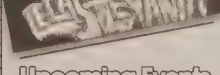
Sat 2.19 • 9pm
EOTO + VIBESQUAD



Thur 2.24 • 9pm
ANDRE NICKATINA
+ LYRICS BORN



Fri 3.04 • 9pm
LE CASTLE VANIA
+ FUKKK OFF



Upcoming Events

- 03.05 Eye Heart SF: Whitenoise
- 03.08 Fat Tuesday Mardi Gras
- 03.10 Miami Horror Live!
- 03.12 Humane Society Benefit
- 03.17 Delhi 2 Dublin
- 03.25 Frite Nite w/Ana Sia

info@mezzaninest.com
444 Jessie St | SF | 21+



REFLECT CONSIDERING THE PERSONAL

IN THE GALLERIES, JAN 29-MAR 27

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Art history, music history and African-American history intersect through audio, sculpture and drawing.

ENCOUNTER WITH THE

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Dance, performance, installation and theater overlap, celebrating the idiosyncrasy of each individual

IN THE GALLERIES, THRU FEB 6
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A two-part exhibition that reverses the role of the audience from that of spectator to subject

TIX/INFO: 415.978.ARTS or www.YBCA.org

Verba Buena Center for the Arts | 701 Mission @ 3rd, SF 94103



Gainsbourg, *The Man Who Loved Women* recalls the French singer-songwriter's big pimpin' ways, including his years spent married to the impossibly beautiful Jane Birkin.

Love, Gainsbarre

IndieFest taps into new waves of interest in Serge Gainsbourg

By Johnny Ray Huston
arts@sfbg.com

FILM/INDIEFEST "Oh, it's a problem



with women," Serge Gainsbourg says in an interview clip only a few seconds into Pascal Fornieri's entertaining and energetic made-for-TV documen-

tary *Gainsbourg, The Man Who Loved Women*. For Gainsbourg's problem was a rewarding one — women were the vehicle by which he moved from a brooding writer of chanson into a national and international provocateur and icon. On an artistic front, Gainsbourg arranged and delivered one musical bouquet after another for a multitude of female singers, to a degree that Fornieri's movie has to adopt a breakneck pace just to include some of his best songs. As time goes on, his accomplishment seems equal to, if not greater than, that of the Beatles, Stones, Beach Boys, and other English-language rock icons.

Opening with over-the-top Gallic narration and arranged into a series of commercial-ready chapters, *Gainsbourg, The Man Who Loved Women* isn't pretentious, and it takes care to deliver some of Gainsbourg's most infamous televised moments, such as a talk show where he — by that time fully and fatally given over to his messy, dissolute Gainsbarre mode — informed a young and imperial Whitney Houston he'd like to fuck her. We also get to enjoy young France Gall naively telling an amused and appreciative

Gainsbourg that his latest hit song for her, "Les sucettes," is about "a young girl named Annie who loves lollipops."

But Fornieri's movie also reveals the sensitivity beneath Gainsbourg the provocateur and "women's tailor" of French songwriting. After all, it was Gainsbourg who had Gall sing of herself as "a lonely singing doll." In one interview excerpt, Gainsbourg says that it's more fun for him to write songs for actresses because they are "more spontaneous than your typical moron," then criticizes a market that celebrates and throws away young starlets as inherently "fucked." "It's very hard to find work, and they don't do it for the money," he says bluntly.

Aside from the bombastic narration, *Gainsbourg, The Man Who Loved Women*'s primary commentary comes from the women who worked with and knew Gainsbourg, an illustrious group that includes Brigitte Bardot, Jane Birkin, Juliette Greco, Françoise Hardy, and Vanessa Paradis. One of Fornieri's chief stylistic gambits is to leave these interviews off-screen — aside from appearances within archival footage, Gainsbourg's women are present only as voices. In one sense this sharpens a critical view of Gainsbourg the man, but it also masks the individuality of the women's perspectives, turning them all into a single femme.

Nonetheless, there are numerous moments where the likes of Birkin assert their personality. Hardy states that writing for women allowed Gainsbourg to express his "sensitivity" and "sentimentality," an idea that might not be as true when applied to

the provocative likes of Christopher Wallace and Lil' Kim half a decade after Gainsbourg's death. Hip-hop's Bonnie and Clyde duos only follow in the footsteps of Gainsbourg and Bardot, even if Bardot would rather think of herself as George Sand to his Chopin.

Gainsbourg, The Man Who Loved Women is a story that tells itself. There's an epic's worth of romanticism in the still photos of a blissful and radiant Gainsbourg and Bardot recording the original, suppressed version of "Je t'aime...moi non plus," and the television footage of a cynical Gainsbourg and a brash, irrepressibly coltish Birkin discussing their version of the song. The man himself says that he came up with both "Je t'aime" and "Bonnie and Clyde" in a single night after Bardot said (commanded?), "Write me the most beautiful song you can imagine." Thanks to "Je t'aime," Gainsbourg's name is irrevocably associated with sex. But as anecdotes from Greco and Birkin make clear, he'd just as soon stay up all night talking and drinking with a woman. Instead of orgasmic pleasures, Gainsbourg and Birkin's first night in a hotel concluded with her gifting a 45 of Ohio Express's "Yummy Yummy Yummy" (as in "I got love in my tummy") to Gainsbourg as he slept.

In focusing on Gainsbourg's relationships with female singers, *Gainsbourg, The Man Who Loved Women* ignores his musical partnerships with men, most notably Jean-Claude Vannier, with whom he composed and arranged many of his greatest works. But Fornieri's movie arrives at a time when another wave of interest in Gainsbourg is growing in the U.S. and other countries outside of France. The past few years have seen *Light in the Attic* reissue some of Gainsbourg's greatest recordings, such as 1971's *Histoire de Melody Nelson*, the 1969 album version of *Je t'aime* (which contains Birkin's "Jane B," the model for vocals by Blonde Redhead, Deerhoof, and countless others), and Birkin's 1973 solo debut, *Di Doo Dah*. This month, a new compilation of Gainsbourg's pre-starlet compositions, Discograph's *Le claquer de mots*, shines light on the big-eared outsider right before he hit the pop jackpot. If the '90s saw a surface-level revival of Gainsbourg the cult icon, today, his eternal return runs deeper. **SFBG**

GAINSBURG, THE MAN WHO LOVED WOMEN

Sat/5, 2:30 p.m., Roxie; Sun/6, 9:15 p.m., Roxie
www.sfbg.com

QUICK BITES: SHORT TAKES ON SF INDIEFEST '11

Bloodied but Unbowed (Susanne Tabata, Canada, 2010) "Nobody tells you that by the time you're 25 half your friends will be gone" is just one of the memorable lines in *Bloodied but Unbowed*, director-writer Susanne Tabata's affectionate and probing doc on the Vancouver punk-hardcore scene. It could have been any scene from around the U.S. in the early

1980s — except most weren't as politicized and didn't birth bands like the perpetually touring D.O.A., with speed-demon-in-the-pocket drummer Chuck Biscuits, who the Clash called the best, and the Subhumans, who made an impact with such songs as "Slave to My Dick" and whose vocalist Gerry "Useless" Hannah ended up serving five years in the pen for his involvement in the anarchist group Direct Action. Culling telling quotes from the musicians, managers, and knowledgeable onlookers like Jello Biafra, Henry Rollins, and Duff McKagen, Tabata contextualizes the scene up north, while also capturing the moment with the still-vital music, genuine-article photos and footage from Dennis Hopper's *Out of the Blue* (1980), and those ironclad anecdotes, ending with the images of a road-worn D.O.A. and an encounter with the vanquished hope of the punk scene, Art Bergmann. What came after hardcore? Heroin is the bittersweet, inevitable punch line. But as narrator Billy Hopeless of the Black Halos offers at *Bloodied but Unbowed*'s close, the memories and the music survive — and continue to inspire others to write their own chapters. Feb. 11, 5 p.m.; Feb. 14, 7 p.m. (Kimberly Chun)

The Drummond Will (Alan Butterworth, U.K., 2010) For a quirky, fast-paced comedy, *The Drummond Will* has a high body count. It's a mystery in the vein of Edgar Wright's *Hot Fuzz* (2007), but it's a much more subtle enterprise overall. Straight-laced Marcus (Mark Oosterveen) and charming Danny (Phillip James) travel from the city to the country for their father's funeral. They soon learn that they stand to inherit his house, which — as it turns out — comes with a set of bizarre complications. Shot in black-and-white, *The Drummond Will* transitions seamlessly from fish-out-of-water comedy to bloody whodunit. As the deaths escalate, so do the laughs. Because, yes, sometimes it's funny when people keep dying. I don't know why the English seem to have a particular talent for gallows humor — the aforementioned *Hot Fuzz*, 2008's *In Bruges*, the original *Death at a Funeral* (2007) — but let's be glad they do. And here's the hoping first-time director Alan Butterworth (who co-wrote the film with Sam Forster) has more force up his sleeve. Fri/4, 7 p.m.; Sun/6, 2:30 p.m. (Louis Peitzman)

Food Stamped (Shira Potash and Yoav Potash, U.S., 2010) Indeed, this is a doc by and about a Berkeley couple who temporarily set aside their Whole Foods-y ways and take the "food stamp challenge," spending no more than \$50 on a week's worth of groceries (roughly \$1 per meal, they figure). And they're gonna eat only healthy meals, dammit, if they have to dumpster-dive to do it. But *Food Stamped* is, thankfully, not a self-righteous yuppie safari into po' town — the Potashes' experiment provides the framework for an investigation into ways diets could be improved among lower-income families, including visits to farmers' markets and a farm in Maryland where food is grown for an entire school system. At a slim 60 minutes, *Food Stamped* is the ideal length to make its point succinctly, without getting preachy — though (and the filmmakers acknowledge this) their food-stamp project is merely a temporary stunt designed to open the eyes of those who've never actually needed food stamps to survive. These IndieFest screenings are cosponsored by the San Francisco Food Bank, which will be accepting donations on-site. Feb. 13, 4:45 p.m.; Feb. 15, 7 p.m. (Cheryl Eddy)

Free Radicals (Pip Chodorov, France, 2010) There's a paradox at the core of Pip Chodorov's feature, in that it employs perhaps the most commonplace and programmatic form of contemporary commercial moviemaking — documentary — to explore perhaps the most unique and expressive manifestation of film: experimental cinema. *Free Radicals* takes its title from a film by Len Lye, and one of the best aspects of Chodorov's approach is that it doesn't mercilessly chop up avant-garde works in the service of generic contemporary montage. He's willing to show a work such as Lye's film in its entirety, without intrusive voice-over. Chodorov is

CONTINUES ON PAGE 31 »



13TH SF INDEPENDENT FILM FEST

85 NEW INDIE FILMS
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2ND SF WINTER MUSIC FEST

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FEB 3-17



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2ND SF WINTER MUSIC FESTIVAL FEB 3-17



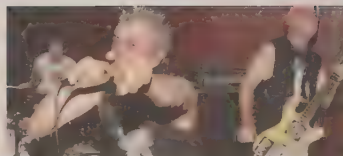
BRASS HYSTERIA
Sleeped in the deep black blood of nighttime, Brass Hysteria! is Northern California's premier Skabilly band. With music talents ranging from ska, rockabilly, swing and punk, Brass Hysteria! is sure to make you dance your ass off.



FRACAS
Fracas is rooted in early 80's hardcore punk rock (FEAR, Misfits, Cro-Mags). Their onstage performances are nothing short of death-defying, often resulting in hospitalization, matching the dark subject matter of their songs.



GuTWREnCH
Fueled by copious amounts of alcohol and pot and a buzz-saw two guitar attack, GuTWREnCH has drunkenly fought their way into relevance among the Bay Area hardcore punk scene. One might say they sound like a mixture of Circle Jerks, Blitz, and Motorhead.



EAST BAY BRITISH
East Bay British influenced '83 stye punk. Old punks playing good old fashioned punk for the new generation getting back to the roots of what it's all about.



SISTAS IN THE PIT
Bay Area power trio, SISTAS IN THE PIT are leela Grant on drums, Kofy Brown on bass and new guitar player Shelley Doty. This unique blend of Rock & Roll is being expressed from the power of the feminine. Delicious, electric, and fun, this music is.....SEXY ROCK, BLACK GIRL STYLE!



SPAWN ATOMIC
Spawn Atomic gleefully arose to spread their hair raising, spine-numbingly fast horror tracks amongst the living dead of San Francisco. Spreading their virus of fun sexy blood infused lyrics of zombies and werewolves, you'll feel the songs start to chew at your arteries, droning you out with evil distorted bass, making you shriek to catchy guitar riffs and brain splattering drums.



THE SIMPLE MACHINES
By offering the simple catchy anthems of reggae, rhythms of traditional ska, the urban edge of underground hip-hop, the intensity of punk, and authenticity of folk music they promise a few tears and a laugh before they drink you under the table.



SOUL BAND FROM SAN FRANCISCO
Soul band from San Francisco. The line-up features vocals that embody the classic sound of all the great female fronted soul acts through out time. The band is made up of players with roots in soul, R&B, funk and punk. They take a stripped down, un-preentious approach to the music, grabbing a hold of the grooves and driving them into the sound.

CALENDAR

3 THU

9p
Leather Feather, Heart Touch (with Keno Mapp and Angelo Moore of Fishbone), Azalove, Sistas In The Pit, Punk Funk Mob

4 FRI

8p
Los Shimmy Shakers, Fool Proof Four, Taxes, Shit Outta Luck, Thief, Nervous Energy

6 SAT

8p
Fracas, Kicker!, Bite, FUKM, Sad Boy Sinister

10 MON

8p
Putwrench, Black Dream, Spawn Atomic, Shake Mel, MC MeatHook & The Vital Organs

11 TUE

8p
Phil Berkowitz and his Dirty Swing Cats, Fromagique, The BadMen, Lost Dog Found, Blue Diamond Fillups, Nihilist Cunt

12 WED

1p
"Next Gen" All Ages Early Day show: School of Rock, Malicious, The Agent Deadlies, La Toska

8p
21+ evening show: Brass Hysteria, Franco Nero, Whiskey Avengers, The Impalers, Rockfight, Braata

17 THU

8p
Memphis MurderMen, Harrington Saints, Wicked Mercies, The Pendletons, 5 Fingers of Death

All showcases at Cellspace, 2050 Bryant at 18th
Individual shows are \$10 and 21up (except the 2/12 1p show is all ages) Discount festival passes are also available

7 FRI

If Sublime and Operation Ivy were to have an offspring, the result would be The Agent Deadlies! Playing Ska, pUNK & reggae from Pacifica, these youngsters know how to bring it and make you skank your socks off!

8 SAT

Exquisite female vocalist/singer. A multi talented treasure that is sure to sooth your musical soul.

9 SUN

East Bay Rock-a-Billy mayhem!

10 MON

This 80's female-fronted Bay Area powerhouse is about playin' raw high energy old school punk rock. They've played shows with members of Hanoi Rocks, The New York Dolls, Dead Boys and The Ramones.

11 TUE

Great alternative Russian Drop Kick Murphys sounding band. Been playing show over 10 years in the Bay Area.

12 WED

A fool stomping, roots rocking, American based Rockabilly band which effortlessly captures the spirit of rock and blues.

13 THU

A Manteca/Stockton band that mixes Rock, Ska, Reggae and funk into their very unique sound.

14 FRI

South Bay punk rock

15 SAT

Original songs range from two-step folk songs to straight-ahead rock numbers, and their interpretations of tunes by renowned artists often take even the most die-hard fans by surprise.

16 SUN

This local group pays tribute to Don Drummond, and his compositions, keeping ska alive. Trombonist Scott Larson has assembled a crew of his favorite musicians to skank hard and steady. Franco Nero performs original music by Scott Larson, and covers music from The Skatalites, Laurel Aitken, Baba Brooks and Tommy McCook to name a few.

17 MON

The official band for all of Bombshell Betty's shows, Fromagique has been bringing traditional Dixieland, originals, and a dixie-twist to more modern covers to the SF jazz and dance scenes since 2006

A West Oakland based, 5 piece,

hardcore punk band with an unprecedented sound combining old school Punk with Rock n Roll. FUKM's live shows burst with energy, stage presence and antics that's always an unforgettable experience!

18 TUE

The SAINTS brand of nut-and-bolts rock is gripping, intense and full of the realities of working-class life. Subject matter ranging from politics to pints at the pub with the boys, The Saints grind out three minute gems that get the point across like a boot to the ribs, without ever forgetting to have fun along the way!

19 WED

(with Angelo Moore of Fishbone) Blasting into the truth of your desires, let your heart be touched by the Funky Rockin Soul influences of Hendrix, Led Zepplin and the sexy twist of The Doors, that not only moves your body, but moves your soul.

20 THU

South Bay Latin Ska

21 FRI

With all-original super-slinky shimmy-shakin' "Vegas Grind" tunes to bump, grind, and SHAKE

IT to; Los Shimmy Shakers may cause you to move your body uncontrollably. Side effects may include warm fuzzy feelings all over and an ear to ear smile.

22 SAT

Their music can start the pit and create metal madness, but at the same time can stop for a quick clean bridge. With precision pauses and mind blowing breakdowns and riffs the house is rocked every time!

23 SUN

50's rock n roll's bastard child.

24 MON

A one-man band from Seattle with a taste for curious subject matters, he's played college beer pong tournaments, a Devo fan gathering, opened for Neil Hamburger and has been asked by old women if he does any Phil Collins covers.

25 TUE

If you wanna hear the true sounds of aggression and hate here it is. Where Nausea and Aus rotten left off, and female vox that rip shit up. So get in the pit, this is what you need.

26 WED

The Pendletons have developed a stand-alone sound that is heavily influenced by early, traditional

SEE SFINDIE.COM FOR FULL LINE UP AND INFO

2ND INDEPENDENT FILM FESTIVAL #13

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San Francisco, CA 94117 ISSUE NO. 13

13TH SF INDEPENDENT FILM FESTIVAL

FEB 3-17



OPENING NIGHT FILM

KABOOM

GREGG ARAKI, 2010, 86 MIN, US/FRANCE
THU FEB 3 7p

Kaboom is a wild and sex-drenched horror-comedy thriller that tells the story of Smith (Thomas Dekker), an ambisexual 18-year-old college freshman who stumbles upon a monstrous conspiracy in a seemingly idyllic Southern California seaside town. Gregg Araki (*Mysterious Skin*, *The Doom Generation*) continues where he left off in the hysterically funny *Smiley Face* with the equally delightful *Kaboom*, a sort of Cleeless-on-*Acid* where late-period John Waters meets Bret Easton Ellis.

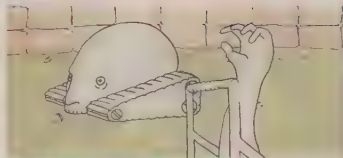


CLOSING NIGHT FILM

LAST CIRCUS

ALEX DE LA IGLESIA, 2010, 99 MIN, SPAIN
SUN FEB 13 915p, THU FEB 17 915p

In 1937 Spain, a motley bunch of travelling circus performers is forced to fight the fascist enemy. On the barricades, a demented clown puts his machete-wielding talents to good use and is promptly imprisoned. 40 years later, his awkward, revenge-driven son follows in his footsteps in joining the circus, and finds himself in an epic battle with another sadistic clown. "This radical, bloodthirsty extravaganza marks the big return to the screen of Alex de la Iglesia (*Acción Mutante*, *The Day of the Beast*, *Pérdida Durango*), and never has a political film been so deliriously anarchic." —Julien Fonfrède, Festival de Nouveau Cinema



AN ANIMATED WORLD

A COLLECTION OF SHORT FILMS

SUN FEB 6 7p, TUE FEB 8 7p / TOTAL RUN TIME 75 MIN

Stop motion, pen and ink, water color, collage, computer, claymation—this year's animation program has it all. *An Animated World* features brand new short films from animators from New Zealand, Italy, Ireland, Taiwan, Spain, Canada, the USA and our own backyard.



THE ARISTOCRAT

GREG CROTEAU, 2010, 90 MIN, US
SAT FEB 5 445p, TUE FEB 8 7p

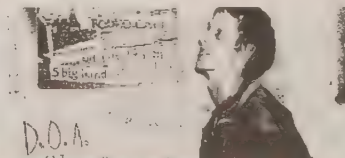
Set in 1989, arguably the twilight of the classic traveling salesman, against the backdrop of the crumbling semiconductor industry, Marc Ward, a traveling salesman with a talent for stained glass art, plans to leave his life on the road and use his savings to fund a year figuring out what to do next. But not before he spends a week training his replacement, a brash young kid named Eddie Kent. This classic tale of grifters will leave you wondering who's schooling who in the business.



THE BEAST PAGEANT

ALBERT BIRNEY & JON MOSES, 2010, 90 MIN, US
FRI FEB 11 915p, SAT FEB 12 230p

The Beast Pageant is a fantastical, surrealist, musical-buddy-road movie in the tradition of mavericks like Gilliam, Lynch and Maddin, the journey is anything but typical. Abe is a man in a post-industrial wasteland with a monotonous job kept company by his daydreams and a machine that fulfills all his needs. Things turn strange one day when a miniature parasitic singing cowboy twin bursts from his stomach and the two take to the woods, discovering a world of nude pie bakers, dancing trees, and his primal nature. Shot with a trash-picked Bolex on lovingly crafted sets and peppered with charming stop motion, *Pageant* is a strange voyage indeed.



BLOODIED BUT UNBOWED

SUSANNE TABATA, 2010, 74 MIN, CANADA
FRI FEB 11 5p, MON FEB 14 7p

Bloodied But Unbowed chronicles the late 1970s/early 1980s Vancouver punk rock scene. Susanne Tabata's documentary tells a tale of rebellion and music—a fiercely independent scene created from nothing and played out in a microcosm of urban squalor. Told by its surviving stars—including members of DOA, The Pointed Sticks, Subhumans, the Modernettes and Young Canadians, as well as American west coast cohorts Jello Biafra, Penelope Houston and Ron Reyes—whose accounts are suffused with both humor and gritty realism.



CORPUSSE, SURRENDER TO THE PASSION

MALCOLM FRASER, 2010, 60 MIN, CANADA
SAT FEB 12 445p, TUE FEB 15 915p

Corpusse is a Montreal-born musician, performance artist and painter who has been pursuing his singular vision for over 20 years. His work defies categorization but has been described as "gothic shock opera," and the Montreal Mirror once stated: "If you think you've seen it all, you haven't seen *Corpusse*." With footage of his riveting live shows and interviews with collaborators, friends, fans and the secretive *Corpusse* himself, this film documents the life, art and philosophy of one of Canada's most unique and under-appreciated artists.

WITH: NEGATIVEPEG



THE DRUNKEN WILLY

ALAN BUTTERWORTH, 2010, 81 MIN, UK
FRI FEB 4 7p, SUN FEB 6 230p

This homage to the classic British comedies of the 40s and 50s follows estranged brothers Marcus, a straight-laced accountant, and Danny, a charismatic free spirit, as they reunite in rural England to attend their father's funeral. They inherit their father's decaying home and are surprised to discover a large sum of money. The brothers encounter the colorful local inhabitants Malcolm the Bastard, Dave the Hobo, the stately Colonel, the kindly uncle and the bumbling Constable Cubbins as the mystery of their father's unlikely wealth unfolds, and the body count escalates.



THE END OF LOVE AS WE KNOW IT

A COLLECTION OF SHORT FILMS

SAT FEB 12 915p, MON FEB 14 7p / TOTAL RUN TIME 85 MIN

What happens when love is a one night stand, a memory, an illusion? *The End of Love* explores the ineffability of love in contemporary society and what it is bound to become in the future. In *First Kiss*, a guy and a girl unexpectedly find remnants of human connection at a party where everyone else is trying to get laid. The gift of an old 8mm movie camera creates a whole new world in *Mr X*. Funny girl Christine Elise McCarthy explains the risks of dating younger men in *Bathing and the Single Girl*. In *A Face Fixed*, video tapes are all that remains of a past love set in rural America. Brink imagines a love confession at the beginning of the end of the world while *The Tennessee Waltz* portrays a world already ended where love is only possible through images.



THE EVANGELIST

NATHANIEL CHAPMAN, 2010, 84 MIN, US
SAT FEB 6 445p, WED FEB 9 7p

Set in Provincetown, Massachusetts, atheist theater director Danny Ziegfeld adopts twelve-year-old Gideon Bellamont and is horrified when he turns out to be a religious fanatic. Danny reluctantly agrees to help Gideon on his mission to convert locals to Christianity, but Gideon's increasingly radical ideas start to create trouble in the community. Director Nathaniel Chapman draws on the canon of American independent cinema, yet offers something entirely unique. The cynics among us will revel in this witty, satirical allegory that explores the fine line between the divine and evil.



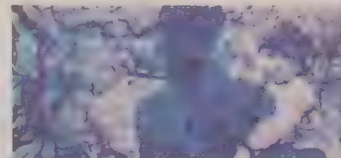
FOOD STAMPEZ

SHIRA POTASH AND YQAV POTASH, 2010, 60 MIN, US
SUN FEB 13 445p, TUE FEB 15 7p

Some members of Congress recently limited themselves to \$1 meals, the average food stamp benefit. They mostly ate Top Ramen. But here in SF, nutritional educator Shira Potash created a real challenge: a healthy food stamp diet. Calculator in hand, she and husband Yqav forgo coffee and cheese, and discover that free samples help stave off the hunger. It doesn't take long for the painstaking rationing to erode their goodwill as they argue about whether a whole or half banana constitutes a serving of fruit. A thoughtful exploration of the politics and culture of cheap food in the first world.

CO-PRODUCED BY THE SF FOOD BANK. BRING YOUR DONATIONS TO THE SCREENING!

WITH: INHUMAN EATING MACHINE



FREE RADICALS

PIP CHODOROV, 2010, 82 MIN, FRANCE
SUN FEB 13 930p, THU FEB 17 7p

Pip Chodorov brings us on a personal journey into the world of avant-garde and experimental cinema. The artists and poets of cinema since before WWI have always been free radicals, crazy about filmmaking and pushing the artform in unexpected new directions. Pip shares with us the films he loves and introduces us to some of the unforgettable artists who made them. An enjoyable, energetic foray in to the beginnings of an untamed and essential artform.

13TH SF INDEPENDENT FILM FESTIVAL

FEB 3-17



FORTEVENTURA

MATTIAS SANDSTROM, 2010, 90 MIN, SWEDEN
SAT FEB 12 915p, TUE FEB 15 915p

On Fuerteventura, The Canary Islands, Jesper finds a resort where he can lick his wounds after a personal tragedy in Sweden. Initially, the carefree holiday life seems to be just what he needs, a refuge from angst where he can spend his time surfing and exploring the beautiful island, enjoying his solitude. Soon however, history catches up with Jesper and he falls into a state somewhere between dream and reality. In a blurry haze of alcohol, sex and hallucinations, someone from his past reappears, reminding him of the life he once knew



CANION THE ROOF IN JULY

LAWRENCE MICHAEL LEVINE, 2010, 100 MIN, USA
SAT FEB 5 915p, THU FEB 10 915p

Sam, an ambitious painter on the verge of a big break, struggles in the post-collegiate world of finding a job and paying rent. When younger sister Gabi, a self-righteous undergrad fueled by a liberal arts education, comes to stay for the summer, he grows increasingly annoyed with her misguided attempts at creating "post fluxus feminist art." As the summer draws to a close the pretense of the hipster art world is dropped as the complexity of the characters, emotions and relationships is revealed.



GAINSBOURG: THE MAN WHO LOVED WOMEN

PASCAL FÖRNERI, 2010, 109 MIN, FRANCE
SAT FEB 5 230p, SUN FEB 6 915p

Throughout his 30+ year career, French pop maestro, writer, composer, performer, film director and superstar Serge Gainsbourg was the dirty old man of popular music; a French singer/songwriter and provocateur notorious for his voracious appetite for alcohol, cigarettes, and women, his scandalous, taboo-shattering output made him a legend in Europe. Come join us in celebrating the life and work of the suave Gallic bard with the SF premiere of the acclaimed 2010 French TV doc Serge Gainsbourg: *The Man Who Loved Women!*



THE DAFFY POST

PAUL GORDON, 2010, 85 MIN, US
SUN FEB 6 445p, THU FEB 10 7p

When Bill, an out-of-work poet, puts his heart, soul, and last few dollars to transform a hot dog cart into an all-organic, mostly-vegetarian food stand, his struggles as an idealistic micro-business owner begin. Strategically placed in the a park, the stand attracts a variety of eccentric characters: Donnie, a brazen, cocksure individualist who is hired to promote the stand and deliver food; Agnes, an attractive poetry-lover; and Curtis, an enigmatic life-philosopher. Complications with the business jeopardize these budding friendships and threaten Bill's dreams for a hot dog-free future.



HEARTBEATS

XAVIER DOLAN, 2010, 102 MIN, CANADA
SUN FEB 6 7p

Wunderkind filmmaker Xavier Dolan (*I Killed My Mother*) returns with his second feature—a sophisticated comedy about close friends Francis and Marie, who pursue their mutual obsession with a young man. As they face off in competition, cracks in their friendship begin to appear with both comic and tragic results. "Part gleaming farce, part tough-minded exploration of the inherent insanity of love and desire, *Les Amours Imaginaires* suggests Dolan is one of the finest young filmmakers to emerge in the last decade." —Steve Gravestock, Toronto International Film Festival



A HORRIBLE WAY TO DIE

ADAM WINGARD, 2010, 85 MIN, US
SAT FEB 5 1130p, MON FEB 7 915p

Adam Wingard, last seen at IndieFest with his mesmerizing *Pop Skull*, returns with a sharper and decidedly darker, take on the weakness of the human psyche. Convicted serial killer Garrick can't stop thinking about Sarah, his ex-girlfriend. Now that he has broken out of prison, where he was serving a life sentence for murder, he's on the run toward whatever life his constantly changing appearance can afford him. Leaving bodies in his wake, he makes his way across the country, back to sweet, sweet Sarah.



JE T'AIME I LOVE YOU TERMINAL

DANI MENKIN, 2010, 85 MIN, ISRAEL
SAT FEB 12 445p, MON FEB 14 915p

Ben, an ambivalent young musician, decides to finally take control of his life, move out of his parents' house and marry his American girlfriend. On his way to reunite with her in New York, he meets the flirtatious, outrageous, and somewhat dysfunctional Emma. After missing their connecting flights to the United States, the two spend 24 hours together exploring life, love, relationships and Prague. Recalling Richard Linklater's *Before Sunrise*, this delightful, romantic, and honest film may change your mind about flying coach.



A LITTLE WOLF

MICHAEL J. WEITHORN, 2010, 105 MIN, US
SAT FEB 5 445p, TUE FEB 8 915p

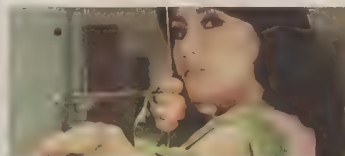
In the whitewashed suburbs of Long Island, Laura Pehike (Jenna Fischer) and Bob Pehike (Chris O'Donnell) are trapped in a loveless marriage as they struggle with the pervasive tension in the summer following 9/11. When tragedy strikes, Laura finds herself entangled in a series of bizarre lies in order to take care of herself and her 12-year-old son. Featuring pitch-perfect performances and a soundtrack by Jakob Dylan, this compelling dark comedy is achingly sad, warmly touching and surprisingly funny.



LOVE BITES: POWER BALLADS AND A LION

MON FEB 14 915p / TOTAL RUN TIME: 100 MIN

Some of us just can't stand Valentine's Day. Fortunately, there is an entire genre of music made just for our pain, and it just happens to also be the most badass music ever: POWER BALLADS. When metal went glam, and glam boys needed radio hits to afford the fancy hair product they'd grown addicted to, they slowed it down a bit for the ladies and created the anthems that would become theme songs for an entire generation. We'll hold lighters in the air and sway, we'll pound our fists at the sky in defiance of those who would dare not love us, and we'll do it all with teased hair and animal print tights on. Featuring the music of Guns 'n Roses, REO Speedwagon, Warrant, and more...



MACHETE MAIDENS UNLEASHED

MARK HARTLEY, 2010, 90 MIN, AUSTRALIA
FRI FEB 4 1130p, WED FEB 9 915p

If there was ever such a thing as exploitation cinema nirvana, it probably came to realization during the 70s and early 80s in the Philippines. Documentarian Mark Hartley (*Not Quite Hollywood*) trains his eye to a place where not only labor, but expertise, materials and even government assistance came cheap. Featuring interviews with a startling number of the key players (Roger Corman, Jack Hill, Eddie Romero, Joe Dante) and as entertaining as any of the films it profiles, *Machete Maidens Unleashed!* looks back with fondness and incredulity at the insanity that unfolded in Southeast Asia once upon a time.



MACHOTAILDROP

COREY ADAMS & ALEX CRAIG, 2009, 91MIN, CANADA
FRI FEB 11 915p, WED FEB 16 915p

A highly visual and fantastical journey about an amateur skateboarder, Walter Rhum, who realizes his dream of turning pro and riding for the world's greatest skateboard company: Machotaildrop. But what is truly happening in the cavernous bowels of the Machotaildrop compound? "A sweet yet paranoid fairy-tale that blends the sympathetic quirkiness, clever understatement and exquisite visual polish of the post-millennial indie film wave with a bold surreal sensibility echoing Fellini and Herzog as well as *Willy Wonka* and *The Prisoner*." —Rupert Bottenberg, Fantasia International Film Festival



MARS

GEOFF MARSLITT, 2010, 83 MIN, US
FRI FEB 4 915p, MON FEB 7 7p

In 2014, a new space race is born when three American astronauts compete against an artificially intelligent robot to find out if there's really life on the Red Planet. The motley crew of space travelers are beset by life-threatening accidents, self-doubt, obnoxious reporters and the isolation of the final frontier as they discover that love can flourish anywhere. Told in the playful style of a graphic novel, this remarkably funny interplanetary animated feature explores the impact humans have on natural habitats (especially extra-terrestrial ones), and asks the question "Why do we explore?"

13TH SF INDEPENDENT FILM FESTIVAL

FEB 3-17



NOT THAT AVERAGE KID KID

A KID IN THE WOODS

SUN FEB 13 7p, TUE FEB 15 7p / TOTAL RUN TIME 98 MIN

In this kids-movies-turned-bad series, children are not what they seem and stories don't always have happy endings. In *Birthday Circle*, childhood becomes a bittersweet metaphor. A clown loses his humor when he cannot laugh anymore in *Laugh and Die*. In *Indelible*, two kids from different worlds bear their daily struggle and mean parents through their friendship. *De Lucha Boys* features an unusual friendship and extreme stunts. Andy exposes the reality of growing up and the loss of innocence that goes with it. Vento is a 'magic-realism' portrayal of a small town in Brazil where the wind no longer blows, and a kid who won't surrender to nature. Repressed memories come back in unusual shapes in *40 Years*. Lastly, *Stranger Danger* and *Red Balloon* are more proof that kids can be really scary.



WHEN KIDNAP WITH BIG GUNS

JOSEPH GUZMAN, 2010, 80 MIN, US
SAT FEB 12 1130p, THU FEB 17, 915p

Nunsplotation. The fact that such a thing exists may surprise all but the most rabid film geeks. In *Nude Nuns With Big Guns*, director Joseph Guzman (*Run Bitch Run!*) pushes the already questionable boundaries of taste associated with the genre into a realm that god himself dare not tread. Sister Sarah, kidnapped by the ruthless motorcycle gang Los Muertos, is held captive as slave labor in their brothel, all the while drugged into submission. Following a brutal attack, Sarah manages to escape and exact revenge on all who have wronged her. In doing so, she discovers a conspiracy that leads right up to the hierarchy of the church. Really, the title says it all.

WITH: TRY KILL BE DONE



OFFENSIVE!

SEXUALITY IN THEATRE

SUN FEB 6 915p, MON FEB 7 915p / TOTAL RUN TIME: 92 MIN

WARNING! This series contains sexually, ethically and religiously offensive material. Viewing is only recommend for people who are not afraid of testing their own resistance to bad taste. In *Infridel Pig*, terrorism reaches a whole new level. A religious text becomes much more appealing to the eye in *The Book*. *Somewhere Only We Know* explores the limit between reality TV and public embarrassment. Starlets and paparazzi are the protagonists of *Photo Op*, a quirky take on celebrity and death. In *Just Desserts*, two nice old ladies serve pies to the unlucky patrons of their restaurant. *Gay Keith* questions sexual orientation. Locally made *Drexel Crosses the Poverty Line* uses vintage looking puppets to represent sexual perversions and stereotypes fearless of being labeled non-politically correct. In *Triviality*, we get a bare and quasi-clinical approach to masturbation.



SEX THRU

DAVID VERBEEK, 2010, 90 MIN, TAIWAN/NETHERLANDS
THU FEB 10 7p, SAT FEB 12 7p

The fundamental nature of human intimacy is examined in this groundbreaking observation of a life lived primarily in the virtual world. A withdrawn professional gamer, in Taiwan for a videogame tournament, befriends a prostitute after shoulder pain prevents him from competing. Though their relationship remains platonic in real life, they form a romantic bond through their online rendezvous in the game *Second Life*. —Chicago International Film Festival



GOLD FARMERS

GE JIN, 2010, 36M, CHINA/USA
FRI FEB 4 915p, SUN FEB 6 230p

Meet the most unpopular players in gaming: China's Gold Farmers. Mostly young men just starting out, they're hired to grab gold in games like World Of Warcraft in order to sell it for cash, operating in a grey area between "playing" and making a living.

FOLLOWED BY: **SERIOUS DOOMIES**
SANDRA DANILOVIC, 2010, 45M, CANADA

Beginning with her own story, Danilovic follows the avatar experience of three women in the virtual reality world of Second Life. Once an escape, these avatars come to signify their very real feelings of otherness, disability/body image, mental illness, and unrequited love.



SEED OF CHUCKY

DON MANCINI, 2004, 87 MIN, US
MON FEB 14 8p AT THE VICTORIA THEATER

And you prepared for when Chucky meets Peaches Christ? Peaches wants you to give a warm, San Francisco Valentine's Day welcome to the Bride of Chucky herself, Jennifer Tilly, and the creator of the Child's Play series, Don Mancini, with a special *Seed Of Chucky* film event that includes an on-stage conversation with these special guests! Musical numbers and a Killer Costume contest! The fun begins at 8pm, Feb 12 at the Victoria Theatre. Tickets are \$20 (\$17 if you register at www.peacheschrist.com).

AN IMBIFEST AND PEACHES CHRIST CO-PRESENTATION



THE SENTIMENTAL ENGINE CLAYER

OMAR RODRIGUEZ LOPEZ, 2010, 97 MIN, MEXICO/US
SUN FEB 13 7p, WED FEB 16 7p

Barlám is a timid, twentysomething Mexican-American boy lurching clumsily toward manhood in El Paso, Texas. With his anxiety compounded by a semi-incestuous relationship with his sister, he descends into a seedy underworld where reality and fantasy entangle, masculinity and belonging are thrown into crisis, and filopant humor reveals disillusionment, desire, and rage. This extraterrestrial, semi-autobiographical tale told with boomerang fragmentation and psychedelic sound design gives the director/writer/star Omar Rodriguez Lopez away as the sonic force behind the Grammy-winning fusion rockers The Mars Volta. —Roya Rastegar, Tribeca Film Festival



THE SIGHT OF MUSIC

THE SIGHT OF MUSIC

SAT FEB 5 915p, THU FEB 10 915p / TOTAL RUN TIME: 90 MIN

The Sight of Music program presents a hybrid mix of live band performances, music videos and music related shorts. *Indestructible* is a slapstick comedy about a heartbroken guy and a jinxed mix tape. In *Sleeping with Frank*, dance and music mark the daily routine of a couple. *Penguins* mixes sweet stop-motion animation and live action. *Get Away, Birds* Fled From Me's new video, is a glossy take on Sixties girl groups videos. *Psyche* or like Scope features glamorous people roaming the streets of L.A. *Ways to Stop Times* uses found footage to accompany exrays' upbeat music. *Burning Wigs of Sedition* is a metaphor of repression and liberation chanted through the beats of the Extra Action Marching Band. The Saturday Feb 5 show features live sets by Jon Bernson (from exrays'), whose song "Hesitation" was featured in Fincher's *The Social Network*, and hypnotizing Black Flamingos.



THE SINGULARITY IN MEAN

ANTHONY WALLER, TOSHI HOO AND RAY KURZWEIL, 2010, 79 MIN, US
SAT FEB 5 230p, FRI FEB 11 7p, SUN FEB 13 230p

The onset of the 21st Century will be an era in which the very nature of what it means to be human will be both enriched and challenged as our species breaks the shackles of its genetic legacy and achieves inconceivable heights of intelligence, material progress, and longevity. While the social and philosophical ramifications of these changes will be profound, and the threats they pose considerable, celebrated futurist Ray Kurzweil presents a view of the coming age that is both a dramatic culmination of centuries of technological ingenuity and a genuinely inspiring vision of our ultimate destiny.



SPECIAL TREATMENT

JEANNE LABRUNE, 2010, 95 MIN, FRANCE
SAT FEB 5 7p, WED FEB 9 7p

Isabelle Huppert as you've never seen her before? That's certainly true, as in *Special Treatment* she plays Alice Berg-erac, an upmarket prostitute with a speciality for dressing-up, a coolly detached take on life, and a penchant for acquiring antique collectables. But this is also possibly the closest Huppert has come to offering an overt commentary on her own career as actor: what does it mean to trade personas for a profession, and what happens when all the masks are off? Stylish but pithy, the elegantly shot *Special Treatment* is a rich, witty and sophisticated comedy with brains from veteran writer-director Jeanne Labrunne. —Jonathan Romney, BFI London Film Festival



SUPERSONIC SOUND

THE REBEL DREAD

RAFAEL ERICHSEN, 2010, 45 MIN, UK
SAT FEB 12 7p, WED FEB 16 915p

Don Letts—DJ, filmmaker, Clash videographer, and member of Big Audio Dynamite—is an unsung hero of British music. *Supersonic Sound: The Rebel Dread* is a documentary about Letts' family legacy, which mirrors the history of bass in the UK from Dub, Reggae and Punk to 80s pop, Hip Hop and Dubstep—a musical, cultural and personal link between past and present. Over his long film career, Letts has told the story of countless lives, and now this film spotlights his own history.

PLAYS WITH: TBA



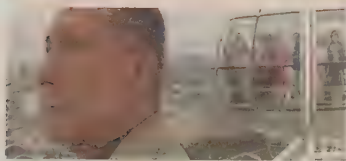
TOUAREG, GUTARS AND GALAXYBOYS

DOMINIQUE MARGOT, 2009, 88 MIN, SWITZERLAND
SAT FEB 12 230p, WED FEB 16 7p

Since the de-colonization of Africa, the Tuaregs, a nomadic people of the Sahara Desert, have seen their communities ravaged and are now scattered among several countries and across artificial borders. Some have decided to take up arms and fight the oppression from the central governments—among them Moussa Ag Keina, leader of the music group Tournast. But Moussa eventually chose to fight with a new weapon—the electric guitar—as a means to express his people's misery, and the result is the most electrifying, rump-shaking funk ever conceived as a political statement.

13TH SF INDEPENDENT FILM FESTIVAL

FEB 3-17



TRANSFORMATION

THE LIFE & LEGACY OF WERNER ERHARD

ROBYN SYMON, 2010, 77 MIN, US
THU FEB 3 915p, SAT FEB 5 7p, TUE FEB 8 915p

The controversial career of Warner Erhard, creator of the notorious personal-transformation system Est. What started in San Francisco as a consciousness-changing experiment became known for its celebrity attendees and the cult-y devotion of millions, before bringing on—like disco—a ferocious backlash. Seemingly relegated to a '70s pop footnote ever since, what's surprising is how much his ideas inform our iconic "San Francisco" identity. Featuring original Est seminar footage and the first interviews with Erhard in over a decade

WITH: ONLY ONE BOSS



THE TRASHMASTER

MATHEIU WESCHLER, 2010, 80 MIN, FRANCE
FRI FEB 11 1130p, SUN FEB 13 445p, THU FEB 17 7p

Machinimas are films made using video game engines, and *The Trashmaster* is one of the finest and most ambitious in its class. Created entirely with images from the video game *Grand Theft Auto IV*, this cross between *Dirty Harry*, *Taxi Driver* and *Seven* follows a NYC garbage collector-turned-vigilante as he finds himself on the trail of a particularly twisted serial killer. This first feature by Mathieu Weschler is the fruit of hours and hours of solitary labour, proving once again that imagination, not money, is what counts. —Damien Detchberry, Festival de Nouveau Cinema



WE ARE WHAT WE ARE

JORGE MICHAEL GRAU, 2010, 99 MIN, MEXICO
FRI FEB 4 7p

Cannibalism may be the nominal calling card of *We Are What We Are*, but ritualistic gruesomeness is merely a means for political commentary in Jorge Michel Grau's auspicious debut. His assured allegorical tale of man-eat-man monstrosity focuses on a destitute Mexico City family who, after their patriarch's death, strive to carry on their fanatical "rite" of abducting and consuming those even lower down the societal food chain. —Nick Schager, Village Voice



WORST IN SHOW

DON LEWIS, 2010, 90 MIN, US
WED FEB 9 915p, SUN FEB 13 230p

Award-winning documentary filmmakers John Beck and Don R. Lewis are at it again as they cast their camera on the competitors in the annual "World's Ugliest Dog Contest" which takes place each summer in Petaluma, CA. Last year's "Ugliest Dog Contest" featured a major upset as a rescue dog named Pabst upset Rascal, a crazy looking pooch that may very well hold the record for most ugly dog contests won ever. This year Pabst and Rascal are back for a rematch!

CALENDAR/TICKET INFO

VENUES

Roxie Theater 3117 16th at Valencia
CellSpace 2050 Bryant at 18th

Tickets and Passes

All regular film screenings \$11. Music Fest shows are \$10. 5Film Vouchers are \$50, 10Film Vouchers are \$90. Advance tickets have a \$1 service charge (and are recommended)

Advance tickets are available now at sfindie.com and at 1-800-838-3006. Same day tickets are only available at the venue. The box office opens 30 minutes before the first show of the day. For all screenings please arrive at least 15 minutes before show time to assure seating

OPENING NIGHT / PASSES

The Opening Night, Thursday Feb 3 screening of *KABOOM* is \$25 and includes admission to the Opening Night Party with live sets by Punk Funk Mob, Sistas in the Pit and Heart Touch (featuring Keno Mapp and Angelo Moore of Fishbone) and your first drink is on us!

The **FilmFestPass** is good for all screenings and parties at the Film Festival is \$150. The **MusicFestPass** good for all 8 nights of showcases at CellSpace is \$40. The **Music/FilmPass** includes the 8 showcases at CellSpace and the 7 music fest programs at the Roxie and is \$65. The **EverythingPass** good for all films, parties and shows is \$180. *Pass holders jump to the front of the line!*

3 THU

7p KABOOM

915p Transformation

OPENING NIGHT

4 FRI

7p We Are What We Are
The Drummond Will

915p Mars
Second Bodies

1130p Machete Maidens
Unleashed!

WINTER MUSIC FEST

5 SAT

230p The Singularity is Near
Gainsbourg •

445p A Little Help
The Aristocrat

7p Special Treatment
Transformation

915p The Sight of Music •
Gabi On The Roof

1130p A Horrible Way To Die

LEPOWEL PARTY

6 SUN

230p The Drummond Will
Second Bodies

445p The Happy Poet
The Evangelist

7p Heartbeats
An Animated World

915p Gainsbourg •
Offensive!

MENTH TIGHTS/
WINTER MUSIC FEST

7 MON

7p The Drummond Will
Mars

915p Offensive!
A Horrible Way To Die

8 TUE

7p An Animated World
The Aristocrat

915p Transformation
A Little Help

9 WED

7p Special Treatment
The Evangelist

915p Worst in Show
Machete Maidens
Unleashed!

10 THU

7p RU There
The Happy Poet

915p The Sight of Music •
Gabi On The Roof

WINTER MUSIC FEST

11 FRI

7p Bloodied
But Unbowed •
The Singularity is Near

915p Machotaildrop
The Beast Pageant

1130p Machotaildrop
The Trashmaster

WINTER MUSIC FEST

12 SAT

230p Tourmast •
The Beast Pageant

445p Corpuse
Je T'aime I Love You
Terminal

7p RU There
Superstonic •

8p Seed of Chucky
915p Fuerteventura
The End Of Love
As We Know It

1130p Nude Nuns with
Big Guns

WINTER MUSIC FEST

13 SUN

230p Worst in Show
The Singularity is Near

445p Food Stamped
The Trashmaster

7p The Sentimental
Engine-Slayer
Not Your Average Kids

915p The Last Circus
Free Radicals

14 MON

7p The End Of Love
As We Know It
Bloodied •
But Unbowed

915p Power Ballad
Singalong
Je T'aime I Love You
Terminal

LOVE BITES SING-ALONG

15 TUE

7p Food Stamped
Not Your Average Kids

915p Fuerteventura
Corpuse •

16 WED

7p The Sentimental
Engine-Slayer
Tourmast •

915p Machotaildrop
Superstonic •

17 THU

7p The Trashmaster
Free Radicals

915p The Last Circus
Nude Nuns with
Big Guns

CLOSING NIGHT

• = Music Fest Film Titles

INDEFEST STAFF Founder/Director Jeff Ross; Programming Kier-la Janisse, Holly Roach, Fay Dearborn, Anna Feder, Kevin Monahan, Laura Costantino; Hospitality Coordinator Fay Dearborn; Volunteer Coordinator Romany; Music Fest Booking Peps X, Tia Mignonne; Development Caitlin Curtin; Publicist Karen Larsen; Street Promotion Fight Like A Girl Marketing; Web Design David Johnson; Party Flyers R Black; Graphic Design Studio1500.

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LOVE BITES



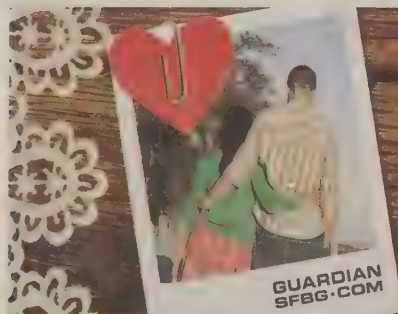
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FRIDAY, JAN 21 - THURSDAY, JAN 27

TWO IN THE WAVE

"The French New Wave crashed onto international shores when François Truffaut's debut feature, *The 400 Blows*, premiered at Cannes in 1959, followed quickly by Jean-Luc Godard's equally thrilling *Breathless*, based on a Truffaut's story. The two filmmaking rebels, good friends and fellow critics at Cahiers du Cinema, for which both wrote extensively, hailed from different sides of the tracks: Truffaut, a poor reform school boy, and Godard, a Swiss hautebourgeois. Both cast Jean-Pierre Léaud in many of their movies (for Truffaut, as his alter-ego, Antoine Doinel) and led the movement to save Henri Langlois's job at the Cinéma-thèque Française in '68. *Two In The Wave* poignantly melds revealing period footage of both men (and of Léaud, torn between father-figures) with scenes from some of their greatest films, as it moves inexorably toward their bitter falling-out." - Karen Cooper, Film Forum. **Directed and Produced by Emmanuel Laurent. Written and Narrated by Antoine de Baecque. Starring Isid Le Besco. France, color and B&W, 2009, In French with English subtitles. 93 mins.**

Showing in conjunction with *TWO IN THE WAVE*, will be a series of films by François Truffaut and Jean-Luc Godard, all of which feature the child of the new wave, Jean-Pierre Léaud. The series includes all five episodes that make up the 'Antoine Doinel Cycle', which began with Truffaut's first feature, *THE 400 BLOWS*, plus Godard's *MADE IN THE USA*, *MASCULINE FEMINE*, and *LA CHINOISE*.

Bringing up Léaud's Schedule:

FRIDAY, JANUARY 21
THE 400 BLOWS (Les quatre cents coups)
6:45 & 8:45

SATURDAY, JANUARY 22
MADE IN THE U.S.A.
(3:15pm), 5:15pm, 6:45 & 8:45

SUNDAY, JANUARY 23
MASCULINE FEMINE
(2:45pm), 4:45pm & 9:15
LA CHINOISE
7:15pm

MONDAY, JANUARY 24
STOLEN KISSES (Baiser Volés)
plays with short *ANTI-MAT COLETTE*
6:30pm & 9:00pm

TUESDAY, JANUARY 25
CHILD AND BOARD (Domicile Conjoint)
6:45pm & 8:45pm

WEDNESDAY, JANUARY 26
LOVE ON THE RUN (L'Amour en Fuite)
6:45pm & 8:45pm

TUESDAY, FEB 1 & WEDNESDAY, FEB 2

LEMMY

Lemmy explores the amazing life and career of heavy metal pioneer and cultural icon Lemmy Kilmister, the life force behind the enduring Motorhead. Over more than four decades, the booze- and drug-fueled, raspy-

voiced Kilmister's career has intersected with many of the touchstone moments in rock: He saw the Beatles at the Cavern Club, he served as a roadie for Jimi Hendrix, he mentored Sid Vicious and fused punk and metal with Motorhead. Revealed to be a man who is more complex, philosophical and funny than most would expect, while also the living embodiment of the rock and roll lifestyle. **Directed by Greg Olliver and Wes Orshoski, 116 min, USA, 2010.**

FRIDAY, FEB 18 & SATURDAY, FEB 19

TWO BY ALBERT BROOKS & MONICA JOHNSON

During their twenty years of onscreen collaboration, Albert Brooks and Monica Johnson clearly elucidated some of the most humorous, craven, honest and embarrassing ways that human beings can treat one another.

MODERN ROMANCE

Robert Cole (Albert Brooks), a film editor, has a tempestuous relationship with Mary Harvard (Kathryn Harold), a bank teller. This time when they break up, though, it's for good. At least, that's what Robert tells himself. To get his mind off Mary, he dives headfirst into the awful science fiction movie he's working on. It is a less than successful distraction. According to Brooks, Stanley Kubrick called him after seeing the movie and said "How did you make this movie? I've always wanted to make a movie about jealousy." Also starring James L. Brooks. **Dir: Albert Brooks, 93 min, 35mm, USA, 1981. Friday, February 18 only.**

LOST IN AMERICA

Albert Brooks is ad man David Howard, living the yuppie dream with his wife Linda (Julie Hagerty). Just as they close the sale on their dream home, David is turned down for a big promotion at work. He has the most succinct nervous breakdown in the history of movies, and the couple decides to sell all of their worldly possessions and buy a Winnebago, dropping out of society "like in 'Easy Rider'." Nest egg in hand, their first stop is Las Vegas. **Dir: Albert Brooks, 91 min., 35mm, USA, 1985. Saturday, February 19 only.**

FRIDAY, FEB 25 - THURSDAY, MAR 3

Our Featured Premiere Revival:

THE WOMAN CHASER

This premiere revival engagement will restore *THE WOMAN CHASER* back to its original, sardonic self, a film which, a decade after its release, is finally ready to do battle with the world. *THE WOMAN CHASER* tells the wildly impossible story of Richard Hudson, an ambitious used car salesman in 1960 Los Angeles who comes to believe that the only way he will find fame and fortune is by writing and directing his own low-budget film. With the help of his father-in-law, a washed-up studio director, Hudson embarks on a journey to the very bottom of his own soul. The film manages to somehow be a dead-on replication of the dangerously sleazy world-view projected by lurid paperback novels from the 50s and early 60s while subversively offering a personally subjective example of a film that should have, but never could have been made in that time. The brilliantly conceived soundtrack expertly exploits the likes of Les Baxter, Tito Puente, Martin Denny, Yma Sumac, Cal Tjader and other icons of 50s lounge exotica. **PREMIERE REVIVAL!** Starring Patrick Warburton, Ron Morgan, Emily Newman, Paul Malevich, Marilyn Rising. Screenplay by Robinson Devor, from the novel by Charles Willeford. Directed by Robinson Devor. In *BLACK & WHITE*. 35mm. 93 mins. USA, 1999. **SHOWS NIGHTLY at 7:00 and 9:00 with additional 2:00 and 4:30 matinees on Saturday.**

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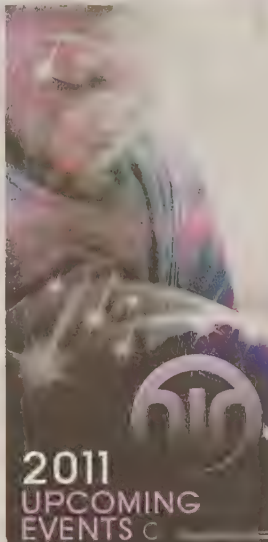
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2011
UPCOMING
EVENTS

THURSDAY FEB. 3
RITUAL DUBSTEP

FRIDAY FEB. 4
JULIUS PAPP

SATURDAY FEB. 5
SUNS OF TEMPLE

SUNDAY FEB. 6
SUPERBOWL
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QUICK BITES: SHORT TAKES ON SF INDIEFEST '11

CONT.

Superstonic Sound: The Rebel Dread

(Raphael Erichsen, U.K., 2010) "Everything I am came out of music," says Don Letts — the second-generation Jamaican British DJ, director, and entrepreneur credited with turning punks on to reggae in the late 1970s — in this documentary about his life and work. Much like his contemporary, the late Malcolm McLaren, Letts was a cultural cross-pollinator, working in different mediums while encouraging subcultures to feedback into and off of each other to create something explosive and new. While this serviceable doc lets Letts himself retrace ground that's been extensively covered elsewhere (it's worth noting, though, that nearly all the archival footage used was shot by Letts himself), the scenes with his formerly estranged son, who's also a DJ, are tender and unexpected. Feb. 12, 7 p.m.; Feb. 16, 9:15 p.m. (Matt Sussman)



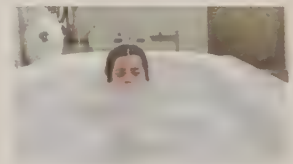
Transformation: The Life and Legacy of

Werner Erhard (Robyn Symon, U.S., 2010) The last thank you in the end credits of this documentary, in bold, is for Werner Erhard. The exiled former est leader and "personal growth" preacher or pioneer should thank director Robyn Symon — I think? — for Transformation, since it's a 77-minute advertisement for him. Certainly, Erhard is a potentially rich choice in terms of subject matter, but very early on, it's clear that Symon is out to paint a romantic, positive portrait: testimonials on his behalf are coupled with a low-volume acoustic guitar musical backdrop, and Erhard is even interviewed on the beach. Every once in a while an offhand moment — such as a brief mention of Scientology figurehead L. Ron Hubbard's predatory view of Erhard — disrupts the soothing flow and opens the possibility of a broader, critical look at the "personal growth" phenomenon. (For the most part, it's only been dramatized, usually through parody, in films such as 1999's *Magnolia* and 1995's *Safe*.) As a cultural and even historical figure, Erhard is worthy of an appraisal that's neither enraptured nor utterly damning. This isn't it. Thurs/3, 9:15 p.m.; Sat/5, 7 p.m.; Tues/8, 9:15 p.m. (Huston)



We Are What We Are (Jorge Michel Grau,

Mexico, 2010) Hewn from the same downbeat, horror-in-the-cruddy-apartment-next-door fabric as 2008's *Let the Right One In*, Mexican import *We Are What We Are* is a disturbing, well-crafted peek into the gubby goings-on of a family of urban cannibals. In the opening minutes, the patriarch collapses and dies in a shopping center; the rest of writer-director Jorge Michel Grau's film follows the frantic actions of his widow and three kids, notably oldest son and apparent heir-to-the-hunt Alfredo (Francisco Barreiro), who seems way too timid to become the resident Leatherface. With Lady MacBeth-ish sis Sabina (Paulina Gaitán) urging him on — and volatile younger brother Julián (Alan Chávez) doing his best to blow the family's tenuously-held cover — Alfredo grapples with the gory task at hand. (And I do mean gory.) If you miss this must-see at IndieFest (it's sure to be a hot ticket), stay tuned for a theatrical release later in 2011. Fri/4, 7 p.m. (Eddy)



Worst in Show (Don Lewis, U.S., 2010)

All films about animals in the competitive arena must acknowledge the fundamental truth that the animals themselves are nowhere near as entertaining as their owners. A dog just wants to play, eat, crap, sleep, and maybe have its belly rubbed. The dog's owner, on the other hand, wants other things — titles, media attention, perhaps an endorsement deal — because they have convinced themselves (as they must convince the judges, and to some degree, the public) that their dog does not just want to play, eat, crap, sleep, and maybe have its belly rubbed. No! Their dog is special. Doc *Worst in Show* understands this basic drama and finds plenty of eager players in the canine and bipedal contenders, both new and returning, at Petaluma's annual Ugliest Dog in the World Competition. Amid all the patchy fur, bad eyes, underbites, and malformed legs, it's the big hearts and outsized egos that truly stand out in this portrait of pageant motherhood at its most extreme. Feb. 9, 9:15 p.m.; Feb. 13, 2:30 p.m. (Sussman)



SAN FRANCISCO INDEPENDENT FILM FESTIVAL

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Two's a crowd?

Comical and existential, *The Companion Piece* explores life and love as a vaudeville act

By Robert Avila
arts@sfbg.com

STAGE *The Companion Piece* is a charmingly inventive new work of devised theater conceived by actor Beth Wilmurt and directed by Mark Jackson for Z Space. Unfolding as a series of arch "meta" vaudevillian routines by a frustrated long-time duo (played with uncommon chemistry and comedic finesse by Wilmurt and Christopher Kuckenbaker).

Companion is less a narrative-driven tale than a clever, frequently hilarious, and gently moving set of variations on certain themes. These include the need for companionship, the nature of artistic creation, and the fragile balance between egos desperate to assert themselves yet just as desperately bound to the support and sympathy of others. Wilmurt's initial inspiration for the show was a scientific treatise on the nature of human connection, the 2000 bestseller *A General Theory of Love*, by psychiatrists Thomas Lewis, Fari Amini, and Richard Lannon. It's appropriate that this world premiere runs to the very cusp of dreaded Valentine's Day.

As often as not, *Companion's* themes develop through telling contrasts. The central one juxtaposes the two needy, half-bumbling performers — as they set about trying to forge their second-string act — with the deft, supremely self-confident solo headliner (played with a flawless, period-flavored, almost animatronic showbiz intensity by Jake Rodriguez). The headliner lives with a manic force exclusively for the few minutes he's onstage — in a bizarre and well-honed routine delivered at the outset of the play and again at the end — shutting down into an enervated, shell-shocked state in between. The duo, whose high jinx account for the bulk of what we see, meanwhile remains most alive in the give-and-take of their zany, agonized creative process. That process may be forever incomplete, but it produces one captivating scene after another, often with the simplest of means: a sly sock-and-shoe puppet show inside a giant trunk is just one of many winning moments.



Double trouble: Christopher Kuckenbaker and Beth Wilmurt are responsible for most of the high jinx in *The Companion Piece*, directed by Mark Jackson. | PHOTO BY PAK HAN

All this takes place on a cavernous, shadow-filled stage (courtesy of scenic designer Nina Ball), largely bare but for a grab bag of props — trampolines, musical instruments, toilet plungers, rubber chickens, and the like — and a large olio drop featuring a magnificent vintage-style portrait of the headliner, "the sensation of the stage." There are also a set of doors in the far wall at the back of the stage, one conspicuously set about 10 feet off the ground, sort of Winchester Mystery House style, with a gold star painted on it. This door, it turns out, is accessible by one of two rolling metal staircases, which both become the inspiration for a gorgeously solemn, oddball waltz between the couple. The deceptively spare environment comes filled with other small surprises; as when Wilmurt's character swings out from the wing on an industrial crane that slowly glides over the front rows of the audience.

There's an eerie beauty to this theatrical underdressing, and the capacious sense of possibility mingling there in the shuffle and tussle of the performers. As they tirelessly ply their shtick and clamber for turf in the enveloping darkness (moodyly broken up by

Gabe Maxson's lighting and poignantly underscored by Rodriguez's evocative sound design), it comes to seem like their environment is no less than the muffling expanse of time and space itself.

In the end, the bracketing of the play's action with a precise repetition of the headliner's act does not diminish this impression of infinite negotiation. The headliner himself boasts, paradoxically, "I don't open no shows, I don't close no shows." The lack of a strong narrative works to advantage here, as a way of further demystifying the theatrical conceit itself. As director Jackson suggests in his program note, the arc of a storyline is far too neat a device to contain all the indeterminacy and subtleties of this slipstream existence. The show goes on, as the headliner quips, "one night only — every night," even if, as my companion that night suggested, we all ultimately "open" and "close" alone. **SF80**

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Landmark to loudness

Happy Sanchez keeps the secrets beneath the noise in Secret Studios

By Ryan Prendiville
arts@sfbg.com

MUSIC Happy Sanchez's office is above the cafe, by the entrance. There are only a couple of windows. One opens onto the parking lot, where a car alarm blares during our interview. The other is dark; below it are the building's two hourly rehearsal rooms. Aside from the vibration of a double bass revving, we're cut off from the activity going on at Secret Studios. As the owner, Happy makes up for this isolation with a wall of closed-circuit TVs showing the hallways and common areas tying the Studio's 130 monthly rehearsal spaces together.

"Mostly it's just about dealing with the headaches of running a business," Sanchez says. The headaches, when your clients are all musicians, can be numerous. Bands arrive at 2 a.m., fresh from a gig, and decide to toss utility carts down the stairs. People try to smoke inside, piss in the parking lot, live in their units. Watch out for speed freaks. Make sure women aren't being harassed. "Sometimes I feel like I'm the principal of the school," Sanchez says.

Sometimes it's just plain traumatic. "The one thing that upset me the most, this fucking guy was pissed at his girlfriend, took her cat, put it in the [rehearsal] room, and left it for weeks. Fucking poor cat was skin and bones by the time the girlfriend came and asked me to look for it. Most I've ever been upset at anyone. He was banned."

"But most of the time people are pretty cool," Sanchez is quick to add. "The people who are on the lease are level-headed. It's always the friend or the guy that's just hanging out that makes problems." There is reason for me to doubt this statement, having just heard Sanchez tell another story about being held up at gunpoint by a rapper who wants his demo tape. But I'm still inclined to believe him, given the sheer number of clients he's come in contact with in the 25 years since he took a job as a

studio manager at Secret Studios, back when it was a small two-room operation.

At the time, Secret, like most of the studios in town, was about hourly rehearsal and recording space. The two units of Secret Studios were originally at Third St., before a mid-1980s move to 215 Napoleon St. in a building with lots of neighbors. "Mostly we did a lot of punk rock recordings, back in '87," Sanchez remembers. "This guy David [Pollack], who I later bought the studio from, at the time I was just working for him and he set me up with all these gigs." They'd rent the place out for parties, for extra money. "Metallica rented it, back in the days when I guess they were big in Europe but they weren't really that big, yet. Before the Black Album [1991's *Metallica*] came out, when they blew up."

Those involved in Secret during the Napoleon Street era attempted to confine major sessions to nighttime, but it eventually became clear — as the neighbors bitched — that a different location was needed. After the owner sold the business to Sanchez ("Basically, he gave it to me at minimal cost"), he was able to expand and then move into 50 units at the current location on 2200 Cesar Chavez St. The large warehouse with a single floor of small rooms was previously the sound stage for the talk radio TV drama *Midnight Caller*.

Sanchez credits some of his success to timing. "I got in at the right time. It's just more expensive to build nowadays. People have tried to build big studios like this and it's just not affordable anymore. They see it as easy money, but it's not easy to pull off."

One person who tried — and succeeded — was Greg Koch, who developed the nearly 180-unit Downtown Rehearsal in 1992. Earlier, Sanchez had passed on its Third Street location. "It was shady at night when most of my clients would be around," he says. "That building was cheap, though. They couldn't give it away."

Downtown was a major competitor until the summer of 2000, when Koch attempted to evict all



Secret Studios' Happy Sanchez on running a music rehearsal space: "The people who are on the lease are level-headed. It's always the friend or the guy that's just hanging out that makes problems."

GUARDIAN PHOTO BY BEN HOPFER

of his tenants without notice in an attempt to flip the property for a huge profit. In the process, he instigated a musical community revolt, resulting in a large cash settlement and the formation of a then-hopeful, now apparently stagnant nonprofit, SoundSafe. At the time of the turmoil, Secret Studios was still expanding to its current size of 130 units. "I basically opened my units and saw a huge influx of bands," Sanchez says.

Sanchez has had many models for what Secret Studios should — and shouldn't — be. He recalls that Francisco Studios, a Turk Street basement space, had a bathroom out of *Trainspotting*. He's quick to admit that since he's taken over the business, there have been mistakes and failures. A plan to start the International DJ Academy in the front offices of the building, with a partner who managed Invisibl Skratch Piklz, fizzled. "They never could quite get it off the ground," he says. "It was a good concept, but I think they needed someone to run it as a business." Along with a rap studio that was going at the time, the academy devolved into something that included a barber shop and a night club before Sanchez had to shut it down.

Which, technically, makes two rap studios Sanchez had to end. Back in the late 1980s, at Secret's old location, there was a lot of money to be made from hip-hop. "These rappers were coming in and

you could pretty much just charge them anything," Sanchez says. "I think there was always the drug dealer in the background financing it. I swear, we had like three clients over time that got murdered. The first time it was kind of a shock. They found the guy in a trunk in Oakland. The second guy got murdered on the night of the earthquake in 1989. The scene just got too crazy. Gangster rap came out, and the whole vibe changed. It got really hardcore." After a hold-up occurred at the studio and an expensive keyboard was stolen, Sanchez stepped away from the rap game in 1991.

Many artists have come through Secret Studios, but it's not something Sanchez brags about. In part this stems from his respect for overall security, a high priority when theft is a concern. But it also has to do with his respect for confidentiality. The music business exposed him to a lot of drugs in the '80s, and he himself struggled with addiction. From 1989 until 1992, he hosted a Narcotics Anonymous gathering — the Straight Edge Rockers meeting — in the studio on Sunday nights. "There were a couple people there that you would definitely know their names," he says. "I'm actually thinking about getting it going again. It's not as easy to pull off, but I always thought that meeting was so cool. There are a lot of people in the music industry that need that."

Sanchez is desensitized to star-

dom. He'll say that no one really big has ever been at Secret Studios, then rattle off a long list of names: the Dead Kennedys, Michael Franti, the Go-Gos, EPMD, Romeo Void, Chris Isaak, Mike Pistel, Toots Hibbert. Some of these connections are long relationships, some are incidental. MC Hammer rehearsed at Secret before he was big (but had the parachute pants). Gene Simmons came down in a limo.

Sanchez is happy with his success so far and grateful for the freedom to be a musician with a stable business. With another 10 years on the lease (which he hopes to extend to when his two-and-a-half-year-old son reaches adulthood), he's satisfied with assuming a more administrative role at Secret. He does the books, handles the day-to-day issues, and makes his own music, composing for movies and television as the Latin Soul Syndicate.

For a lot less drama, Sanchez is a little less in the know about his clients and their role in the scene of the moment. A while ago, for example, he needed to contact a band about a bill. But the band was on tour, and he was referred to its business manager. He went online to look it up. He had no idea who the band was until he Googled "The Dodos" and a video popped up showing the band playing on *The Late Show with David Letterman*. **SFBG**

www.secretstudios.com

Eva Hesse's careful making and undoing of material is showcased at Berkeley Art Museum, while Katy Grannan's sharp street photography is up at Fraenkel Gallery.

EVA HESSE, *STUDIOWORK*, 1968; GIFT OF MRS. HELEN CHARASH; KATY GRANNAN, DETAIL FROM *ANONYMOUS*, 2009, COURTESY OF FRAENKEL GALLERY

Every little star

By Matt Sussman
arts@sfbg.com

HAIRY EYEBALL



In 1979, the UC Berkeley Art Museum and Pacific Film Archive received a generous and somewhat unusual gift from the sister of the late German-born, pioneering American sculptor Eva Hesse: an assortment of small experimental works, made by Hesse herself, in materials such as latex, cloth, wax, fiberglass, wire mesh, and masking tape. What made these objects so unusual was their very indeterminacy. Should they be thought of as proper Hesse pieces? Were they studies for the large-scale sculptures that came to define Hesse's output throughout the 1960s, or standalone technical experiments with different materials and processes? Alternately, were they intended to simply be as is — Hesse had given away similar objects as gifts and kept others arranged throughout her studio.

Hesse, who tragically died of a brain tumor in May 1970 at 34, left little to no indication. "Eva Hesse: Studiowork," the stunner of an exhibit currently up at the Berkeley Art Museum, is then a homecoming of sorts for many of the pieces on display. Originally curated by Hesse scholar Briony Fer and Barry Rosen of the Hesse Estate for Edinburgh's Fruit Market Gallery in 2009, this testament to the benefits of gutsy scholarship and cross-institutional

support boldly embraces the precariousness of Hesse's curious objects head-on and encourages us to see them on their own terms.

Entering the gallery space, you immediately encounter a group of previously unseen paper works arranged out in the open on a low plinth, like scattered autumn leaves. The forms vary in thicknesses and degrees of curvature: a worked shape of adhesive-enforced cheesecloth resembles a sunken pumpkin; a crinkled piece of tissue thin papier-mâché a bowl or shard of skull. The slightest breeze could send it flying. Hesse purposefully used fragile or impermanent substances — much to the bane of conservators — as a way to imbue her sculpture with a self-sustaining mutability, a means to continue the processes her initial crafting set into motion. In this sense, time is also one of her materials, as evinced by the caved-in latex bricks and box-like containers that have oxidized over the decades to a rich mahogany color.

The delicacy of the paper works is offset by the three large vitrines in the adjacent room each filled with a variety of objects that alternately read as: replicas of exotic coral or dried chili peppers; dirty jokes; rudimentary toy prototypes; or, more directly, obstinate lumps, variously crafted from latex, wax, painted wood and rubber tubing. The soft, round, protuberant forms of our bodies are evoked everywhere, and yet to call a fold of latex "vaginal" or a coil of tubing "intestinal" somehow feels inadequate to conveying the uncanny physicality

of these pieces. It's as if someone had made you a model of your own hand to hold.

"There is no wishing away the fact that it is hard to know what to make of these things because they are intractable in some way," cautions Fer at the start of her warm and deeply perceptive catalog essay. Rather than function as a limitation, this interpretive resistance posed by the studio works invites us to un-see them as sculpture and to view Hesse's careful making and undoing of material as posing a perhaps unnameable but immanently enriching possibility.

DOWN ON THE STREET

My first glimpse of Katy Grannan's street photography was a startling color photo included in Fraenkel Gallery's 30th anniversary show "Furthermore." The picture was of an elderly woman wrapped in a mink stole, her face obscured by windswept gray hair as she walked down a sun-bleached street. When viewing it next to the other portraits in "Boulevard," Grannan's third solo show at Fraenkel, I realized it wasn't so much the woman's "odd" outward appearance that attracted the photographer, but the sense of purposefulness conveyed in her frozen stride.

It would be quite easy to dismiss the pictures in "Boulevard" on the grounds that Grannan is a latter-day Diane Arbus, inherently exploiting her "singular" subjects in the act of photographing them. Many appear to be regular denizens of the street — the homeless, addicts, hustlers — or are folks whose self-presentation defies established norms: an aging Marilyn Monroe impersonator, a

trans woman with a 100-yard stare, an extremely hirsute biker-type.

Such a charge is unfair, and I suspect, likely the work of our own unease at looking at people who we would normally turn away from, or perhaps stare at furtively, if encountered on the street. Grannan, though, seems to want to give them their moment without overextending the encounter. Hence, a photograph. She doesn't pose her subjects and none look directly at the camera. It's as if, as with the fur-wrapped crone, she stopped them midstride, got her shot, and they went on their way. She respects their anonymity as well (each photo is titled after the city, Los Angeles or San Francisco, where it was taken). The discomfort in looking at Grannan's work — she extends her gaze in *The Believers*, a related solo film installation at 1453 Valencia — partly comes from how technically accomplished and flawless it is: she shoots midday to capture her subject's every wrinkle, blemish, and faded tattoo.

It feels off and disingenuous to call Grannan's work "beautiful," but it's hard not to look and keep looking at the people in her neighborhood, some of whom are our neighbors as well. **SFBG**

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bampfa.berkeley.edu

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Ollie beats

Skate legend Tommy Guerrero shreds genres in the music studio

By Caitlin Donohue
caitlin@sfbg.com

MUSIC Tommy Guerrero likes to skate down Potrero Hill. He's been doing it since he was a young pup street boarder — one of the first to go pro, in fact — cruising down those steep residential declines that, looking south from SoMa, resemble like nothing so much as that scene from *Inception* where the dream city folds on top of itself. Guerrero skates smoothly from



that time to work in the studio. I want to retire [from skate design] in a year," he says, half-jokingly — but still longingly.

Maybe it's a grass-is-always-greener thing, but until now he's done a good job of balancing his various passions. Even in the 1980s and '90s when Guerrero was grinding out his signature moves on the driveways and suicide hills of the city, back when he was popularizing Public Enemy in Japan by skating to the group's tracks during competitions, music was always playing a supporting role. He and brother Tony played in punk

Three Parkside, black leather Vans (his own signature design) on his feet.

He's in the middle of doing some promotional work for *Lifeboats and Follies*, but like the rest of his projects, you get the feeling that Guerrero would be doing the same thing even if he never got paid a dime. After failing to resolve differences with his old label, Quannum, Guerrero bought the entire stock of his last album, *From the Soul to the Soul*, back from the company. He's mulling over what to do with it — maybe give CDs away at Saturday's show?

Guerrero never gained the Thrasher notoriety he got from skating in his musical career. But he casually mentions that he is, as the saying goes, big in Japan. He performs there a lot and gets off on being able to take risks with in his live performances that wouldn't go over well with American audiences look-



"I just hear so much shit in my head, this is what comes out," says Tommy Guerrero, who gets eclectic with his latest solo release *Lifeboats and Follies*. | PHOTO COURTESY OF TOMMY GUERRERO

one legendary SF career to another, a shape-shift neatly illustrated by the release party for his eighth solo album *Lifeboats and Follies* at Cafe Du Nord Saturday, Feb. 5.

Despite the requests for autographs that he still gets; the occasional cravings his beat-up body experiences for skating ("It's so raw and the energy is so fucking gnarly. Once you've had a taste of it, there's no turning back."); and a job that most ex-skate rats would kill for — he's the art director for Krokod, a subset of Potrero Hill skate company Deluxe — he's really more into music these days. "I would love to have all

bands, including Free Beer (a name that made for alluring concert flyers).

Nowadays Guerrero makes layered instrumental music that's appropriately enough a mix of many different elements: chill jazz with electronic crescendos, a little Latin percussion, maybe a horn solo carefully inserted. Guerrero has a DJ-like impulse to play with genres. "I just hear so much shit in my head, this is what comes out." Apparently his albums cause havoc in the Amoeba cataloging system. "I've seen it in electronic, rock, alternative, even experimental or some shit," he laughs, sitting cross-legged in a patio booth at

ing to hear the same old thing. "They can love J-pop and, at the same time, they can love John Zorn," he says of his Japanese fans. It makes sense that Guerrero would gravitate toward an audience looking for a more diverse experience, one that trusts that whatever he's popping off with — on the skateboard or mixing board — is gonna turn heads. **SFBG**

TOMMY GUERRERO: LIFEBOATS AND FOLLIES RELEASE PARTY

Sat/5 9:30 p.m., \$12
Cafe Du Nord
2170 Market, SF
(415) 861-5016
www.cafedunord.com



Domestic disturbance: a maid (Eun-Yi) runs afoul of her employer (Seo Woo) in Im Sang-soo's reworking of *The Housemaid*. | PHOTO CREDIT: MIROVISION INC.

Bless this mess

Im Sang-soo offers a witty, high-tension take on *The Housemaid*

By Dennis Harvey
arts@sfbg.com

FILM One of the most famous Korean films of its era — and notorious for its near-horror catalog of shocking behaviors — Kim Ki-young's original

1960 *The Housemaid* took a caustic view of the new middle class emerging in a nation still crawling out from under the wreckage of war.

Its titular figure is not the sole but the third in a series of young women who bedevil an imperious yet apparently irresistible music professor, this one a smoker (gasp!) and thief hired as a domestic. When she succeeds where the others failed by seducing her employer, all further hell breaks loose. This lurid, recently restored wonder can't quite make up its mind which is worse: the coldly exploitative bourgeoisie (even their children are obnoxious), or the specimens of youthful femininity who forever seem a heartbeat away from romantic hysteria manifesting itself in blackmail or stab wounds.

By contrast, Im Sang-soo's extremely loose new remake — more of a complete rethink — has no doubt which side to blame. Its sole titular figure Eun-yi (Jeon Do-yeon) is pure innocent victim, a simple soul who can't believe her luck at first in finding employment at what might easily be mistaken for a royal palace. But it's just the humble home for

Hoon (Lee Jung-jae), hard-bodied captain of politics and industry, and trophy wife Hera (Seo Woo), who is heavily pregnant with their second child. This job is not unlike being asked to dust at the Louvre, but our awed heroine is relieved to discover that her bosses are cultured and kind; their first child is a little angel; and even the stern chief housekeeper (Yun Yeo-jong, who gets a hilarious drunk scene) is made of softer stuff than she initially lets on.

But all this changes when Eun-yi lets herself be seduced by the master and gets pregnant. This triggers a series of acts (encouraged by Hoon's particularly fearsome mother-in-law) that grow to encompass near-fatal "accidents," poisonings, and lines like "How could that bastard do this to me? With the bitch who washes my underwear?!"

Even farther from genre horror that its predecessor, this *Housemaid* is a glacially reserved black comedy that regards its characters as figures in a gorgeously expensive Architectural Digest landscape. As such it's witty and entertaining until the very end, when the urge to go overboard can no longer be resisted (apparently), and an unconvincing final atrocity is followed by some sort of dream sequence that simply, ham-fistedly underlines what we already knew: the filthy rich are, well, in need of a moral wash. **SFBG**

THE HOUSEMAID opens Fri/2 In Bay Area theaters.

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doors 8:30
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SUN FEB 13th
doors 8:30
\$20 ADV
\$22 DOOR

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THU 2.17 / DOORS 8:30 / \$15 ADV + \$17 DOOR
GIFT OF GAB
LANCE HERBSTRONG
FRI 2.18 & SAT 2.19 / DOORS 8:30 / \$22
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FEAT JERRY JOSEPH, DAVE SCHOOLE
WALLY INGRAM, ERIC RICHARDSON & DANNY LUMAS
SUPER 400
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MAN OF ASTRO-MAN?
TUE 2.23 / DOORS 7:30 / \$15
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ED SCHWABER'S MUSIC BEAT • CONA • ALTARS
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THU 2.24 / DOORS 7:30 / \$15
NOISE POP 2011
THE STONE FOXES
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"If you could pick three adjectives that we get called the most that are totally wrong," says Valient Himself (second from left) of Valient Thorr, "they'd be Southern, Viking, biker metal."

PHOTO BY GARY COPELAND

The road, Thorrior

Music journalists are from Mars, Valient Thorr is from Venus

By Ben Richardson
arts@sfbg.com

MUSIC There's no easy way to describe Valient Thorr. Hailing from Chapel Hill, N.C., the quintet has labored throughout its career under the strain of countless casual characterizations, each less accurate than the one before it. Reached by phone in Raleigh, N.C., as he prepared for the band's impending tour with Motorhead, singer Valient Himself gives the wry rundown.

"Forever, in The Onion, it said 'Kiss-like band, biker band' or some shit. None of us ride motorcycles!" he scoffs. Nor, for that matter, does the band wear elaborate makeup or sell branded coffins. The mistakes, however, continued. "People would say something like 'Lynyrd Skynyrd-esque' or some shit like that," complains Valient. "We don't play Southern rock. We have accents from the South because those are the colloquialisms that we have been accustomed to since we crash-landed here. Or they look at 'Thorr' and they say, 'Oh, they're Vikings.' If you could pick three adjectives that we get called the most that are totally wrong, they'd be Southern, Viking, biker metal."

Now, if you've been paying attention so far, you'll have noticed that the singer goes by an outland-

ish pseudonym and makes offhand references to things like "crash landing." By "here," in the previous paragraph, he means "planet Earth." This is because the band Valient Thorr claims, with a straight face, to be from the inside of the planet Venus. Valient Himself, a former sixth-grade teacher, sticks to his story throughout the interview, even when gently prodded to discourse on non-Venusian topics.

The band's beginnings can be traced to Eastern Carolina University, where the five Thorr (Valient Himself, Eidan, Lucian, Sadat, and Dr. Professor Nitewolf Strangers Thorr) were masquerading as undergraduates. Nurtured by the college radio culture that defined their adopted home state for much of the 1990s, the band soon discovered the geographic advantages of hailing from the Tar Heel State, which features nine mid-sized cities along the axis of Highway 40, which neatly bisects it into northern and southern halves.

Before long, Valient Thorr was traveling nationwide, hitting 47 cities in 52 days on its first trip out. This relentless dedication to touring would come to define the band, which has effectively been on tour since Valient's career in the classroom ended in 2005. That event also marked the last time he cut his beard, a fiery red that has since attained truly epic proportions.

Though Valient Thorr's music — a combination of the rabid, breakneck pace of punk rock and

the precision guitar work of classic Thin Lizzy — produces some infectious, exultant tunes, the onstage charisma of the band in general and the singer in particular forms the most important part of its appeal. Clad in impossibly tight pants, cherry-red wrestling shoes, and little else, Valient prowls the stage soaked in sweat, striking mock-muscleman poses and exhorting the audience with the inexhaustible, manic energy of a true rock 'n' roll evangelist.

The power of Valient Thorr's proselytizing can be seen at any show. A growing legion of die-hard fans, called Thorriors, pledge allegiance to the band above all others, often sporting customized jean jackets as emblems of their dedication. In that sense, at least, the band is like Kiss. One Thorrior, a Kansas City native, has even been granted an honorary Venusian surname: "Tim Thorr," as he is known, "has more Thorrior tattoos than anyone else" explains Valient. "We call him the True Believer."

Touring with a band as well-known as Motorhead, Valient Thorr is sure to win more converts to its cause. But whether people like it or not, or whether they believe it or not, the Thorr is out there. "I think performing is in your blood," Valient says. "I think everyone was born to do something. We didn't go to school to be rock 'n' rollers — it's just something that came out of us. It's an idea that started and it just had to happen." **SFBG**

VALENT THORR

with Motorhead, Clutch
Wed/2, 8 p.m., \$35
The Warfield
982 Market, SF
(415) 345-0900
www.thewarfieldtheatre.com

It's an orgy of progressive values! Chris Daly's new bar Buck Tavern really dips our basket. Meanwhile, Oscar, Danimal, Mica, and W. demonstrate the optimal Puppy Pile.

PUPPY PILE PHOTO BY ARTURO COSENA



Fried

By Marke B.
marke@sfbg.com

SUPER EGO I don't have a lot of pet peeves — that would break my lease. Other than, say, invading a country for no reason, making fun of people with mental illness-

and addictions, refusing to pay taxes because you think all people of color are moochers, or ordering Uggs online, *still*, not much reliably gets my goat, ties it down with Danish dreadlocks, and forces it to listen to Ke\$ha remixed by Tiësto while wearing Juicy Couture or Pink by Victoria's Secret. Baaa.

I do however have an eensy beensy problem with fried food in bars. It may be because I recently quit smoking — farewell, dear Marlboro Man, please moisturize — but lately the combined and pungent waft of cheese-smothered freedom fries, bleached bar-cleaning solution, and, heaven forfend, deep fried pickles (they have these at Truck in SoMa, they're frickin' delicious) makes me want to hurl rainbow Santorum. Could it be that I'm finally pregnant? We've tried so hard!

Alas, clouds of steamy trans fat, the unerotic kind, are what one must brave to enjoy Buck Tavern on Market Street, notorious for its new owner, former supervisor and mercurial rabble-rouser Chris Daly. It offers a full menu of yummily evil things whose scent can overpower the atmosphere. But other than that, and perhaps a slight

overbrightness of lighting, I have no beef with the place. I'd been there before, when it was a sparsely populated pool haunt (population: one large drag queen with a pool cue and a frightened-looking bartender) which served only beer and soju cocktails. Now, crowded with cute, diverse folks deep in interesting conversations, full call liquor bottles lining the wall, and the sound of cheerleaders screaming on the flatscreens, it felt downright cozy.

Others may fear clouds of a different sort — and yes this is a progressive wonk's paradise. Daly can be found behind the bar many nights, and you'll usually see some political player like John Avalos or Ross Mirkarimi or David Campos or "who the hell knows cuz they're all slightly brown dudes with the same goatee-hair-tiny glasses thing going on" downing a well-priced pint. There's even a spread-eagle copy of the Guardian to read over the urinal. (Aim high, haters.) But don't worry, there's no ideological purity check at the door, just a friendly sense of come-what-may. In fact, I think we may be witnessing the sudden materialization of some boisterous and idyllic parallel universe City Hall. With cheeseburgers, even! Buck Tavern 1655 Market, SF. (415) 874-9183

► PUPPY PILE

With newish monthly parties like Beatpig, Chickenbear, and OH! the Powerhouse is rapidly erasing its rep among queer youth as a bland haven for desperate cruisers into carnal techno and so-so blowjobs. This special benefit for Pets Are Wonderful Support brings together two of those parties, Chickenbear

and OH! for a night of flying feathers (i.e., a bachelor auction) and rock 'n' roll hijinx. Sat/5, 10 p.m., \$5. Powerhouse, 1347 Folsom, SF. www.powerhouse-sf.com

► PINK MAMMOTH SEVEN-YEAR ANNIVERSARY

I smell Burning Man! And it smells expensive. Luckily, I can enjoy some of the nuttier crews right now, for less than the price of one of the actual mammoths that scientists are hoping to clone this summer. (Imagine riding an actual mammoth onto the Playa. Imagine it with your mind!) So much glitch-funk, chinky techno, zen dubstep fun galore at the fuzzy pink tribe's seventh hootenanny. Oh goddess, they have their own iPhone app and a hot dog bar. Nothing can stop them now.

Sat/5, 9 p.m.-late, \$10-\$15. Mighty, 119 Utah, SF. www.pinkmammoth.org

► EGYPTIAN LOVER

I don't know if this is timely or not? Current events electro, people. The pioneer of electronic funk puts on one hell of a show, and has been jamming the box and rocking Planet Rock for like three decades now. He'll be joined by Jaime Jupiter for a journey through the Electric Kingdom.

Sat/5, 10 p.m.-late, \$20. Public Works, 161 Erie, SF. www.publicsf.com

► MISS HONEY

Fashion-addict club kids, runway voguing, hip-hop DJs in the stripper pole room, and Miss Honey Dijon on the main turntables. Work it out.

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FRI Feb 4
9:30pm, \$7
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3 Leats

SAT Feb 5
9:30pm, \$6
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9pm, \$5
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w/ DJ Tragic & Duchess of Hazard

TUE Feb 8
9pm, \$6
LAZARUS
Michael Beatty (Electric Jellyfish)
Colossal Yes

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7P RED HOTS BURLESQUE
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(POP / ROCK) SS
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IES/PUNK) NOS

TUE 2/8
8P ALL-STAR JAM WITH
LOS TRAIN WRECK NOS



The Hi-Rhythm Hustlers play 1950s-style rhythm and blues, doo-wop, and rockabilly Fri/4 at the Verdi Club.

Music listings are compiled by Cheryl Eddy. Since club life is unpredictable, it's a good idea to call

ahead to confirm bookings and hours. Prices are listed when provided to us. Submit items for the listings at lists@sfbg.com. For further information on how to submit items for the listings, see Picks.

WEDNESDAY 2

ROCK/BLUES/HIP-HOP

Corruptors, Heroine, Vanishing Breed Knockout. 9:30pm, \$6.
Generalissimo, Blind Shake, Guitar vs. Gravity Hotel Utah, 9pm, \$7.
Bobby Long Café Du Nord. 9:30pm, \$15.
Motorhead, Clutch, Valient Thorr Warfield 8pm, \$38.
Professor Burns and the Lilac Field, Eric Maskol, Maya Dorn Milk. 8:30pm, \$5.
Das Racist, Hottub, DJ Vin Sol Independent. 8pm, \$15.
Sweet Charity, Victory and Associates, Calls Elbo Room. 9pm, \$6.

Tristen, Billy and Dolly, Corner Laughers Rickshaw Stop. 8pm, \$10.
Tunnel, Foolproof Four, Word Bottom of the Hill. 9pm, \$8.
Wood Brothers Yoshi's San Francisco. 8pm, \$17.

JAZZ/NEW MUSIC

Dink Dink Dink, Gaucha, Michael Abraham Amnesia. 7pm, free.
Ben Marcato and the Mondo Combo Top of the Mark. 7:30pm, \$10.
Michael Parsons Revolution Café, 3248 22nd St. SF. (415) 642-0474. 8:30pm, free.
Paula West and George Mesterhazy Quartet Razz Room. 8pm, \$35.

DANCE CLUBS

Booty Call Q-Bar, 456 Castro, SF; www.bootycallwednesdays.com. 9pm, \$5.
Dance party, featuring DJ Robot Hustle. Cannonball Beauty Bar. 9pm, free. Rock, indie, and nu-disco with DJ White Mike.

Hands Down! Bar on Church. 9pm, free. With DJs Claksaarb, Mykill, and guests spinning indie, electro, house, and bangers.
Jam Fresh Wednesdays Vessel, 85 Campton, SF. (415) 433-8585. 9:30pm, free. With DJs Slick D, Chris Clouse, Rich Era, Don Lynch, and more spinning top40, mashups, hip hop, and remixes.
Mary-Go-Round Lookout, 3600 16th St. SF. (415) 431-0906. 10pm, \$5. A weekly drag show with hosts Cookie Dough, Pollo Del Mar, and Suppositori Spelling.
Respect Wednesdays End Up. 10pm, \$5. Rotating DJs Daddy Rolo, Young Fyah, Irie Dole, I-Vier, Sake One, Serg, and more spinning reggae, dancehall, roots, lovers rock, and mash ups.
Synchronize II Pirata, 2007 16th St. SF. (415) 626-2626. 10pm, free. Psychedelic dance music with DJs Hellos, Getto Matto, Psy Lotus, Intergalactoid, and guests.

THURSDAY 3

ROCK/BLUES/HIP-HOP

Ólafur Arnalds Great American Music Hall. 8pm, \$17.
Shawn Colvin Yoshi's San Francisco. 8pm, \$34.
Leather Feather, Heart Touch, Dr. Medd Vibe, Sistas in the Pit, Punk Funk, Mob Cellspace, 2050 Bryant, SF; www.sfindie.com. 9pm, \$10. Part of SF Winter Music Festival.
Limousines, Aaron Axelsen, Miles the DJ Rickshaw Stop. 10pm, \$12. Presented by Popsene.
Little Creatures, Casey and Brian El Rio. 10pm, free.
Mangled Bohemians, Lickets, Shores Hemlock Tavern. 9pm, \$6.
Mercury Falls Kaleidoscope, 3109 24th St. SF; www.kaleidoscopefreespeechzone.com. 9pm, \$8.
Midnight Snackers, Badugi, Late Night Drive Kim's. 9pm, \$6.
Mofo Party Band Biscuits and Blues. 8 and 10pm, \$16.
Nels Cline Singers with Yuka C. Honda, Paul Riola Independent. 8pm, \$16.
Social Distortion, Aggrolites, Chuck Ragan Warfield. 9pm, \$35.
Tennis, Lord Huron, Air Waves Bottom of the Hill. 9pm, \$12.
That Ghost, Hymn for Her Amnesia. 9pm.
Toasters, Inciters Red Devil Lounge. 8pm, \$12.

JAZZ/NEW MUSIC

Dastardly Revolution Café, 3248 22nd St. SF; (415) 642-0474. 8:30pm, free.
Stompies Jones Top of the Mark. 7:30pm, \$10.
Paula West and George Mesterhazy Quartet Razz Room. 8pm, \$40.

FOLK/WORLD/COUNTRY

Country Casanovas Atlas Café. 8pm, free.

DANCE CLUBS

Afrolicious Elbo Room. 9:30pm, \$10. Djs

Pleasuremaker and Señor Oz spin Afrobeat, tropicalia, electro, samba, and funk.
Caribbean Connection Little Baobab, 3388 19th St. SF; (415) 643-3558. 10pm, \$3. DJ Stevie B and guests spin reggae, soca, zouk, reggaeton, and more.
Club Jammies Edinburgh Castle. 10pm, free. Djs EBERrad and White Mike spinning reggae, punk, dub, and post punk.
Drop the Pressure Underground SF. 6-10pm, free. Electro, house, and datafunk highlight this weekly happy hour.
Electric Feel Lookout, 2600 16th St. SF; www.fringesof.com. 9pm, \$2. Indie music video dance party with subOctave, Blondie K, and guest DJ Lifeline.

Good Foot Som. 2925 16th St. SF; (415) 558-8521. 10pm, free. With resident Djs Haylow, A-Ron, Prince Anies, Boogie Brown, Ammbush, plus food carts and community creativity.
Gulps Pleasures Gestalt, 3159 16th St. SF; (415) 560-0137. 9:30pm, free. DJ TopZilla, Rob Metal, DJ Stef, and Disco-D spin punk, metal, electro-funk, and 80s.
Holy Thursday Underground SF. 10pm, \$5. Bay Area electronic hip hop producers showcase their cutting edge styles monthly.
JFK of MSTRKRFT, Nissu, Shane King Mightly. 9pm, \$15.
Jivin' Dirty Disco Butter, 354 11th St. SF; (415) 863-5964. 8pm, free. With Djs spinning disco, funk, and classics.
Koko Puffs Koko Cocktails, 1060 Geary, SF; (415) 885-4788. 10pm, free. Dubby roots reggae and Jamaican funk from rotating Djs.
Lacquer Beauty Bar. 10pm-2am, free. Djs Mario Muse and Miss Margo bring the electro.
Mestiza Bollywood Café, 3376 19th St. SF; (415) 970-0362. 10pm, free. Showcasing progressive Latin and global beats with DJ Juan Datas.
Peaches Skyybar. 10pm, free. With an all female DJ line up featuring Deandred, Lady Fingaz, That Girl, and Umami spinning hip hop.

FRIDAY 4

ROCK/BLUES/HIP-HOP

Seth Augustus Revolution Café, 3248 22nd St. SF; (415) 642-0474. 9pm, free.
Les Aus, Huan Hemlock Tavern. 9:30pm, \$8.
"Battle of the Bands: Finals" DNA Lounge. 5:30pm, \$12. With Handsake, Thy Winter Shadow, Boondock Squad, and more.
Blisses B, Acadia Collective, Ben Keeler Hotel Utah. 9pm, \$8.
Ethan Horvick and His Musical Time Machine Regency Ballroom. 8pm, \$29.50-39.50.
Cat Power Fillmore. 9pm, \$35.
Church Great American Music Hall. 8pm, \$35.
Shawn Colvin Yoshi's San Francisco. 8pm, \$34.
Definite Articles, She Beards, Gems, Bryan McPherson Bottom of the Hill. 9:30pm, \$10.
Exrays, Tim Cohen's Magick Trick, Fiveng. DJ Cyclist Café Du Nord. 9pm, \$12.
"14th Annual One Night Stand" Slim's. 8pm, \$13. Local bands perform cover songs.
Frail, Rykarda Parasol, Sipwicks Rickshaw Stop. 8pm, \$10-15.
Hi-Rhythm Hustlers, Slim Jenkins Verdi Club, 2424 Mariposa, SF; www.oldtimies.net. 9pm, \$10.
Claudette King Biscuits and Blues. 8 and 10pm, \$20.
Los Shimmies Shakers, Foolproof Four, Taxes, Yoma Band, Shit Outta Luck, Thief, Nervous Energy Cellspace, 2050 Bryant, SF; www.sfindie.com. 8pm, \$10. Part of SF Winter Music Festival.
Social Distortion, Lucero, Chuck Ragan Warfield. 9pm, \$35.

FOLK/WORLD/COUNTRY

Forro Brazuca, DJ AlfielBateria Elbo Room. 10pm, \$10.
Valerie Orth and Friends Red Poppy Art House. 8pm, \$10-15.

JAZZ/NEW MUSIC

Black Market Jazz Orchestra Top of the Mark. 9pm, \$10.
Paula West and George Mesterhazy Quartet Razz Room. 8pm, \$45.

DANCE CLUBS

Brazal Som. 10pm, \$10. With Djs Vanka, Eian, and Caasi.
Deeper 222 Hyde, 222 Hyde, SF; (415) 345-8222. 9pm, \$10. With rotating Djs spinning dubstep and techno.
Dirty Rotten Dance Party Madrone Art Bar. 9pm, \$5. With Djs Mike, and Shane King spinning electro, bootybass, crunk, swampy breaks, hyphy, rap, and party classics.
Exhale, Fridays Project One Gallery, 251 Rhode Island, SF; (415) 465-2129. 5pm, \$5. Happy hour with art, fine food, and music with Vin Sol, King Most, DJ Centipede, and Shane King.

Make-Out Room

WED 2/2 8PM \$7
PENNY ARCADE
BLEACHED PALMS • CAMP OUT
RYAN AND ANDREW (KILL MOI)
JIMMY DIAS (THE LOVE DIMENSION)
HOSTED BY RAUL SANCHEZ

THU 2/3 6PM NO COVER!
CHILLS & FEVER
VINTAGE R&B AND SOUL 45S
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9PM FREE!
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FRI 2/4 7:30PM \$7
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10PM, \$5
EL SUPERRITMO!
ROGER MAS Y EL KOOL KYLE
CUMBIA, DANCEHALL, SALSA, HIP-HOP

SUN 2/6 7:30PM \$7
8 LEGGED MONSTER
MICHELLE AMADOR (NYC)

MICH 2/7 8PM FREE!
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DJ NEIGHBOR NICK & FRIENDS
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TENNIS
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FRI 2/4 8:30PM \$10
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SHE BEARDS
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BRYAN MCPHERSON

SAT 2/5 8:30PM \$10
POLLUX
PINE AND BATTERY
LITE BRITE
GENTLEMEN

SUN 2/6 10PM \$10
STUPORBOWL XLV
3rd ANNUAL HEAVY METAL CHILI COOKOFF
WITH... DJ FOODCOURT

TUE 2/8 8:30PM \$10
DOMINIQUE LEONE
SIT KITTY SIT
TZIGANE SOCIETY

WED 2/9 8:30PM \$10
TIMES OF GRACE
WAZ OF AGES • STRAIGHT LINE STITCH
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JASON WEBLEY • RYAN HARVEY & LA ROSE

FRI 2/11 8:30PM \$10
GRAYCEON
WORM OURBOROS • HOLLOW MIRRORS

SAT 2/12 8:30PM \$10
MURDER BY DEATH
THE BUILDERS AND THE BUTCHERS
BAMION SUOMI & THE MINOR PROPHETS

SUN 2/13 8:30PM \$10
SMITH WESTERNS
YUCK • TBA

TUE 2/15 8:30PM \$10
HELLO MONSTER
THE RESURRECTION MEN • PONY PONY PONY! THU 2/15

WED 2/9 8:30PM \$10
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J BOOGIE (OUTRONTIC SCIENCE/OMI)

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ASADA MESSIAH
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DIMESLAND
CATACOMB CREEPS
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AZOTH PRESENTS
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ROSA GRANDE
DAYS OF HIGH ADVENTURE

UPCOMING
THU 2/10 AFROLICIOUS
FRI 2/11 EARLY: LIT DEATH MATCH
LATE: TREAT EM RIGHT
SAT 2/12 TORMENTA TROPICAL
SUN 2/13 DUB MISSION: DJ SEP, JAH YZER
MON 2/14 HOT POCKET: 40 LOVE
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Fubar Fridays Butter, 354 11th St., SF; (415) 863-5964. 6pm, \$5. With DJs spinning retro mashup remixes.

Good Life Fridays Apartment 24, 440 Broadway, SF; (415) 989-3434. 10pm, \$10. With DJ Brian spinning hip hop, mashups and top 40.

Hot Chocolate Milk. 9pm, \$5. With DJs Big Fat Frog, Chardmo, DuseRock, and more spinning old and new school funk.

Rockability Fridays Jay N Bee Club, 2736 20th St, SF; (415) 824-4190. 9pm, free. With DJs Rockin' Raul, Oakie Oran, Sergio Iglesias, and Tanoa "Samoa Boy" spinning 50s and 60s Doo Wop, Rockability, Bop, Jive, and more.

Some Thing Stud 10pm, \$7. VivvyAnne Forevermore, Glamore, and DJ Down-E give you fierce drag shows and afterhours dancing.

Strangelove Cat Club. 10pm, \$6. Six-year anniversary featuring goth and industrial with DJs Tomas Diablo, Joe Radio, Xander, and Orko.

Vintage Orson 508 Fourth St, SF; (415) 777-1508. 9:30-11pm, free. DJ TopOne and guest spin jazzy beats for cocktailers.

SATURDAY 5 ROCK/BLUES/HIP-HOP

Communist Kayte, Ickats and the Mengz Thee Parkside. 3pm, free.

Devil's Brigade, Roger Miret and the Disasters Thee Parkside. 9pm, \$12.

400 Blows, Skinwalker, Longmont Potom 22 Castle El Rio. 10pm, \$8.

Tommy Guerrero Café Du Nord. 9:30pm, \$12.

Hurry Up Shotgun, X-Ray Press, Third Victim of Abigail Rutledge Hemlock Tavern. 9:30pm, \$6.

Lakeside Yoshi's San Francisco. 8 and 10pm, \$25-35.

Led Zeppelin 2 Slim's. 9pm, \$16.

Rod Piazza and the Mighty Flyers Biscuits and Blues. 8 and 10pm, \$22.

Pollux, Pine and Battery, Lite Brite, Gentlemen Bottom of the Hill. 9pm, \$12.

Grace Potter and the Nocturnals Fillmore. 9pm, \$20.

Roy G. Biv and the Mnemonic Devices, Semi Feral, Aaron Lee and the Love Vigilantes, Sorry Mom and Dad Kim's. 9pm, \$8.

JAZZ/NEW MUSIC

Paula West and George Mesterhazy Quartet Razz Room. 8pm, \$45.

FOLK/WORLD/COUNTRY

Brothers Comatose, Green String Farm Band Amnesia. 9pm, \$7.

Rodney Crowell Great American Music Hall. 9pm, \$26.

I.R.B. Revolution Café, 3248 22nd St, SF; (415) 642-0474. 9pm, free.

"Khaliji Night" Arab Cultural and Community Center, Two Plaza St., SF; www.arabculturalcenter.org. 7pm, \$15. With singer-oud player Naser Musa and percussionist Faisal Zedan.

Mighty Mississippi Café Royale, 800 Post, SF; (415) 641-6033. 8pm, free.

Craig Ventresco and Meredith Axelrod Atlas Café. 4pm, free.

DANCE CLUBS

Bar on Church 9pm. Rotating DJs Foxsee, Joseph

Lee, Zhaldee, Mark Andrus, and Nuxx.

Everlasting Bass 330 Ritch. 10pm, \$5-10. Bay Area Sista Sound presents this party, with DJs Zita and Pam the Funkstress spinning hip-hop, soul, funk, reggae, dancehall, and club classics.

Foundation Sound, 2925 16th St., SF; (415) 558-8521. 10pm.

Gemini Disco Underground SF. 10pm, \$5. Disco with DJ Derrick Love and Nicky B. spinning deep disco.

HYP Club Eight, 1151 Folsom, SF; www.eightof.com. 10pm, free. Gay and lesbian hip-hop party, featuring DJs spinning the newest in the top 40s hip hop and hiphop.

Kontrol Endup. 10pm, \$20. With resident DJs Allard Byallo, Craig Kuna, Sammy D, and Nikola Baytala spinning minimal techno and avant house.

Leisure Paradise Lounge. 10pm, \$7. DJs Omar, Aaron, and Jet Set James spinning classic britpop, mod, 60s soul, and 90s indie.

New Wave City: New Romantic Night DNA Lounge. 9pm, \$7-12. DJs Skip and Shindog spin dreamy 80s.

Rock City Butter, 354 11th St., SF; (415) 863-

5964. 6pm, \$5 after 10pm. With DJs spinning party rock.

Saturday Night Soul Party Elbo Room. 10pm, \$5-10. Sixties soul with DJs Lucky, Phengren Oswald, and Paul Paul.

Sensualite 111 Minna. 8pm, \$20. Sexy party with burlesque, cookies, and the authors of *Cockfidence: The Extraordinary Lover's Guide to Being the Man You Want to Be and Driving Women Wild*.

Souf Club Six. 9pm, \$7. With DJs Jeanine Da Feen, Motive, and Bozak spinning southern crunk, bounce, hip hop, and reggaeton.

Soundscape Vortex Room, 1082 Howard, SF; www.myspace.com/thevortexroom. With DJs C3PLOS, Brighton Russ, and Next Waterhouse spinning soul jazz, boogaloo, Hammond grooves, and more.

Spirit Fingers Sessions 330 Ritch. 9pm, free. With DJ Morse Deane and live guest performances.

Three Kinds of Stupid Dance Party Rickshaw Stop. 9pm, \$12. With Sugar and Gold, Yip Deceiver, and DJs BAS, Chris Baty, and Brother Grimm.

Twelves, White Mike, Nisus Mezzanine. 9pm, \$16.

CONTINUES ON PAGE 42 »

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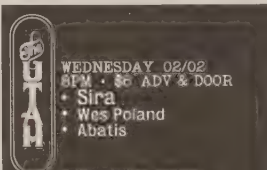


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• Emily Bonn &
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FRIDAY 02/04
9PM • \$8 ADV & DOOR
• Blissess B
• Acacia Collective
• Ben Keeler

SATURDAY 02/05
9PM • \$10 ADV & DOOR
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• Richard Perot
• Ariella Daly

MONDAY 02/07
7:30PM • \$3 FREE
Bay Guardian Readers
Poll, Best Open Mic
• Open mic with
JJ Schultz

TUESDAY 02/06
8PM • \$5 ADV & DOOR
• Katie Garibaldi
• Jordan Carp
• Amie Penwe

WEDNESDAY 02/09
8PM • \$7 ADV & DOOR
• The Devil's Own
• Anrica Rose
• A Storytelling of Cows

THURSDAY 02/10
9PM • \$5 ADV & \$10 DOOR
Thursdays in February
with Everest
• Everest
• Red Cortez
• Foolproof Four

FRIDAY 02/11
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• Mansions
• John Thatcher

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2/15 - SYMBOL SIX, THE CORRUPTORS

SOUL TRASH, OFF BY AN INCH

2/18 - STAR FUCKING HIPSTERS

STATIC THOUGHT

2/24 - LEFTOVER CRACK

2/25 - LEFTOVER CRACK, WACUUM

3/6 - BELPHEGOR, BLACKGUARD, NEURAXIS

PATHOLOGY

3/9 - SABERTOOTH ZOMBIE, OWEN HART

KIBALBA, GRACE ALLEY

3/10 - JOEY CAPE, STEVE SOTO & THE
TWISTED HEARTS

3/11 - WEEDFEATER, ZORROASTER, WEGOTTEN

3/12 - CAPTAIN 93 & THE KNUCKERBOCKER

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• Amie Penwe

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THURSDAY 02/10
9PM • \$5 ADV & \$10 DOOR
Thursdays in February
with Everest
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• Foolproof Four

FRIDAY 02/11
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CONT.

SUNDAY 6

ROCK/BLUES/HIP-HOP

Fracas, Kickerl, Bite, FUKM, Sad Boy Sinister Cellspace, 2050 Bryant, SF; www.sfindie.com. 6pm, \$10. Part of SF Winter Music Festival.
Hymn for Her Hemlock Tavern. 9pm, \$6.
Plain White Ts, Parachute, Miggs Fillmore. 8pm, \$22.50.

JAZZ/NEW MUSIC

Jennifer Bryce and Josh Workman Bliss Bar, 4026 24th St, SF; www.bliss-bar.sfm. 4:30pm, \$10.
Joe Warner Trio Revolution Café, 3248 22nd St, SF; (415) 642-0474. 8pm, free.
Paula West and George Mesterhazy Quartet Razzz Room. 7pm, \$40.

FOLK/WORLD/COUNTRY

John Meeks Thee Parkside. 4pm, free.

DANCE CLUBS

Afterglow Nickies, 466 Haight, SF; (415) 255-0300. An evening of mel-low electronics with resident DJs Matt Wilder, Mike Perry, Greg Bird, and guests.
Call in Sick Skylark. 9pm, free. DJs Animal and I Will spin danceable hip-hop.
DiscoFunk Mashups Cat Club. 10pm, free. House and 70's music.
Dub Mission Elbo Room. 9pm, \$6. Dub, roots, and classic dancehall with DJs Sep, Vinnie Espanza, and J Boggie.
Gloss Sundays Trigger, 2344 Market, SF; (415) 551-CLUB. 7pm. With DJ Hawthorne spinning house, funk, soul, retro, and disco.
Honey Soundsystem Paradise Lounge. 8pm-2am. "Dance floor for dancers - sound system for lovers." Got that?
Kick It Bar on Church. 9pm. Hip-hop with DJ Zax.
Religion Bar on Church. 3pm. With DJ Nikita.
Swing Out Sundays Rock-it Room. 7pm, free (dance lessons \$15). DJ BeOp Burnie spins 20s through 50s swing, live, and more.

MONDAY 7

ROCK/BLUES/HIP-HOP

Asada Messiah, Dimesland, Catcomb Creeps Elbo Room. 9pm, \$6.
Atomic Tom, Maniac Café Du Nord. 9:30pm, \$12.
Guitar Shorty Biscuits and Blues. 8 and 10pm, \$20.

JAZZ/NEW MUSIC

Lavay Smith Swinget with Jules Broussard Enrico's, 504 Broadway, SF; (415) 982-6223. 7pm, free.
Randy Weston Yoshi's San Francisco. 8pm, \$30.

DANCE CLUBS

Death Guild DNA Lounge. 9:30pm, \$3-5. Gothic, industrial, and synthpop with Joe Radio, Decay, and Melting Girl.
Krazy Mondays Beauty Bar. 10pm, free. With DJs Ant-1, \$ir-Tipp, Ruby Red I, Lo, and Gelo spinning hip hop.
M.O.M. Madrone Art Bar. 6pm, free. With DJ Gordo Cabeza and guests playing all Motown every Monday.
Manic Mondays Bar on Church. 9pm. Drilling 80-cent cosmo with DJs Mark Andrus and Dangerous Dan.
Network Mondays Azul Lounge, One Trillman Pl, SF; www.inhouse.talent.com. 9pm, \$5. Hip-hop, R&B, and spoken word open mic, plus featured performers.
Sausage Party Rosamunde Sausage Grill, 2832 Mission, SF; (415) 970-9015. 6:30-9:30pm, free. DJ Dandy Dixon spins vintage rock, R&B, global beats, funk, and disco at this happy hour sausage-shack gig.
Skylarking Skylark. 10pm, free. With resident DJs I & I Vibration, Beatnok, and Mr. Lucky and weekly guest DJs.

TUESDAY 8

ROCK/BLUES/HIP-HOP

Assateague, Wooly Moon Amnesia. 9pm.
Tina Dico Swedish American Hall (upstairs from Café Du Nord). 8pm, \$16.
Lazarus, Michael Beach, Colossal Yes Hemlock Tavern. 9pm, \$6.
Dominique Leone, Six Kitchi Sit, Tzigane Society Bottom of the Hill. 9pm, \$8.
Tony Lucca, Lauren Shera Café Du Nord. 9:30pm, \$12.
Sebadoh, Quasi Great American Music Hall. 8pm, \$20.
Guitar Shorty Biscuits and Blues. 8 and 10pm, \$20.
Lollita Sweet Yoshi's San Francisco. 8pm, \$20.

JAZZ/NEW MUSIC

Nick Culp Revolution Café, 3248 22nd St, SF; (415) 642-0474. 8:30pm, free.
Ricardo Scales Top of the Mark. 6:30pm, \$5.

DANCE CLUBS

Bombshell Betty and Her Burlesques Elbo Room. 9pm, \$10.
Burlesque and live music with Fromagiere.
Eclectic Company Skylark. 9pm, free. DJs Tones and Jaybee spin old school hip hop, bass, dub, g!itch, and electro.
Extra Classic DJ Night Little Baobab, 3388 19th St, SF; www.bissapbaobab.com. 10pm. Dub, roots, rockers, and reggae from the 60s, 70s, and 80s.
Share the Love Trigger, 2344 Market, SF; (415) 551-CLUB. 5pm, free. With DJ Pam Hubbuck spinning house.
Womaziner Bar on Church. 9pm. With DJ Nuxx. **SBFG**

MUSIC LISTINGS/ON THE CHEAP LISTINGS

on the cheap listings



Get arty on Tues/8 at Space Gallery with artists in action and an open mike for an anything-goes creativity fest. | ARTWORK BY SAM GRANT

On the Cheap listings are compiled by Jackie Andrews. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Picks.

WEDNESDAY 2

"Exploring Crystal Cave in Sequoia National Park" REI, 840 Brannan, SF; (415) 934-1938. 7-8:30pm, free. Learn about the vast network of caves in Sequoia National Park - 277 of them discovered to date! - as well as techniques for safe cave exploration in this presentation by naturalist Khrys Melgar. He'll be sharing his collection of digital images of the amazing underground world's geological formations, ornate marble, rare minerals, fossils, and unique animals. Be sure to RSVP to save yourself a seat.

THURSDAY 3

"It's Surreal": Exploratorium After Dark Exploratorium, 3601 Lyon, SF; (415) EXP-LORE, www.exploratorium.edu. 6-10pm, free with admission ticket. Attend this month's installment of the After Dark series, an adults-only night of cocktails, art, and science. This month, explore the surrealism that exists in art, literature, and even math and science. Relax at an Alice in Wonderland tea party and hear about the science of imaginary solutions from a bona-fide parapsychist. Dress up as your favorite surrealist and get five dollars off of your admission ticket.
Meet the authors Books, Inc., 2275 Market, SF; (415) 864-6777. 7:30pm, free. The authors of *Stairway Walks in San Francisco* and *Walking San Francisco* will be reading from their books and sharing tales of adventures had while hoofing it around town.

FRIDAY 4

A Sensory Feast SOMArts Cultural Center, 934 Brannan, SF; www.kearnystreet.org. 6-9pm, free. See, touch, smell, and taste this art opening featuring 10 emerging Asian artists showing their work that will attempt to entice the senses. Don't forget to bring your appetite and an open mind to this multi-sensory spread.

SATURDAY 5

Big Lebowski party CellSpace, 250 Bryant, SF; (415) 820-3907, www.sfindie.com. 8pm, free-\$10. This will be the eighth Big Lebowski party thrown by SF Indiefest, and, as always, you can expect white russians aplenty, (urine-free) carpet rides, bowling, and the occasional acid flashback. Dress up as your favorite character for five dollars off admission, or bring any movie ticket stub from the current SF Indiefest lineup and get in for free. The Dude abides, and so should you.
"Maritime Routes of the Underground San Francisco Maritime National Historical Park Visitor Center, 499 Jefferson, SF; (415) 561-7049, www.nps.gov/safr. 1:30pm, \$5. Learn another side to the story of the Underground Railroad at this maritime presentation about the ships that were used to rescue slaves. The visitor center will also have exhibits on California Gold Rush, west coast whaling, and other avenues to freedom as part of its celebration of African American history month.

SUNDAY 6

"Riding While Black 1955, Walking While Black 1999" Main Library, 100 Larkin, SF; (415) 557-4282, www.sfppl.org. 1:30pm, free. Attend this double feature social justice program to celebrate Black History Month. Part one features civil rights legend Claudette Colvin, whose 1955 arrest for refusing to give up her seat on the bus to a white rider preceded Rosa Parks' by nine months and helped to desegregate the Montgomery, Alabama bus system. Following that, activist and artist Byronn Bain will perform his "Bill of Rights for Black Men" to round out the afternoon.

MONDAY 7

Beatles karaoke night Café Royale, 800 Post, SF; (415) 441-4099. 8pm, free with drink purchase. Calling all Beatles fans: All those nights of belting "Hey Jude" and "Revolution" while playing Rock Band with your friends will certainly pay off at this special karaoke night complete with a live back-up band. If your shy, drink some liquid courage and get yourself pumped up to hit the stage.

TUESDAY 8

"The Microscopic Giant" Space Gallery, 1141 Polk, SF; www.spacegallerysf.com. 8:30pm, free. Attend this open mike night and local creativity fest with live painting, spoken word performances, storytelling, and poetry with host and spoken word impresario Tracy Jones, featuring beats by Bucketman. Artists and writers include Dee Allen, Jonathan Hirsch, Chaos938, and more.
"Beyond Beowulf" Minna Street Gallery, 111 Minna, SF; www.111minnagallery.com. 12:30-1:30pm, free. We all read Beowulf in high school, but have you read any other Anglo-Saxon literature? Thought so. Today, Pulitzer Prize-winning poet Robert Haas will read to you from a selection of 123 Anglo-Saxon poems and stories that were translated by himself and other leading writers so you don't have to slog through the Old English. Prepare to be entertained by puzzling riddles, epic battle hymns, religious parables, and more. **SBFG**

Sara Felder is *Out of Sight* at the Marsh. | PHOTO BY ROBERT CORWIN

Stage listings are compiled by Guardian staff. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, and Nicole Gluckstern. Submit items for the listings at lists@sfbg.com. For further information on how to submit items for the listings, see Picks. For complete listings, see www.sfbg.com.

THEATER

ONGOING

Audition — A Play Exit Theater, 156 Eddy; (800) 838-3006, www.brownpapertickets.com. Call for price. Thurs and Sat, 8pm; Sun, 3pm. Through Feb 13. GenerationTheatre presents a comedy of the absurd by Roland David Valayre.

Bone to Pick and Diadem Exit on Taylor, 277 Taylor; (800) 838-3006, www.cuttingball.com. \$15-50. Thurs-Sat, 8pm; Sun, 5pm. Through Feb 13. Cutting Ball Theatre presents a pair of plays by Eugene Chan.

Clue Boxcar Playhouse, 505 Natoma; 776-1747, www.boxcartheatre.org. \$15-35. Wed-Fri, 8pm; Sat, 7 and 10pm. Through Feb 19. A play based on a film based on a board game is just the kind of tangled genealogy much goodtime theater is made of these days. So there's nothing too new about Boxcar's stage adaptation of the manic 1985 comedy derived from a once popular Parker Bros. diversion. In fact, it's at least the second stage adaptation of same to be offered in San Francisco. (Impossible Productions remounted its version at the Dark Room just last year.) Nevertheless, led by adapter-director Nick A. Olivero, Boxcar's production pursues its vision like a mad yep, with a loving fidelity and self-referential glee that are not so much inspired as just plain zealous (although Olivero's scenic design does reach new heights: a TV-toned board-game set that the audience peers down on from six-feet-high balconies ringing the stage). Performances are dutiful and solid for the most part, with especially nice work from Brian Martin (as the butler) and J. Conrad Frank (as Mrs. Peacock). Although there's something vaguely and not unpleasantly hypnotic about it all, groups of cult-film line-gleaners may be the best audience for this one. (Avila)

***The Companion Piece** Z Space at Theatre Artaud, 450 Florida; (800) 838-3006, www.zspace.org. \$20-\$40. Thurs 7pm; Fri-Sat, 8pm; Sun, 5pm. Through Feb 13. Z Space presents the world premiere of a new play by Mark Jackson, with Beth Wilmurt and Christopher Kuckenbaker.

Next to Normal Curran Theatre, 445 Geary; (888) SHN-1799, www.shnsf.com. \$30-99. Call for dates and times. Through Feb 20. Diana Goodman (Alice Ripley) is a woman too restlessly witty and big-souled to sit easy in the suburban home she shares with her husband (Asa Somers), 16-year-old daughter (Emma Hunton), and 18-year-old son (Curt Hansen). What's worse, the 18-year-old died as a baby about 17 years ago, and has not been taking the news lying down. A mother's grief winds through this sometimes clever, mostly sappy, and ultimately tedious Broadway rock musical about a bipolar woman and the impact of her illness on her family. Director Michael Greif's (*Rent*) kinetic staging takes place across a three-level industrial-box set that houses musicians in its outer corners as well as the stereotypical family dwelling in its center. The set's outer façade (moving panels featuring giant eyes and mouth) meanwhile suggests the whole thing as a model of the mind we're witnessing come apart. The 2008 musical by Brian Yorkey (book and lyrics) and Tom Kitt (music) won a Pulitzer for its supposedly bold depiction of mental illness. But despite reasonable scoffing at the paternalistic, pharmacologically fueled regime of mainstream treatment (embodied by Jeremy Kushnier's various doctors), neither Tony-winner Ripley's jagged performance nor Yorkey's book transcends a stultifying and finally grating set of narrative clichés, which the driving, mostly generic-sounding score only makes more obvious. *A Woman Under the Influence* this isn't. (Avila)

Out of Sight The Marsh, 1062 Valencia; (800) 838-3006, www.themmarsh.org. \$15-35. Thurs and Sat, 8pm; Sun, 3pm. Through Feb 13. The Marsh presents a new solo show by Sara Felder.

Party of 2 — The New Mating Musical Shelton Theater, 533 Sutter; (800) 838-3006, www.partyof2themusical.com. \$27-29. Sun, 3pm. Open-ended. A musical about relationships by Shopping! The Musical author Morris Bobrow.

***Pearls Over Shanghai** Thrillpeddlers' Hypnodrome, 575 Tenth St; 1-800-838-9006, www.brownpapertickets.com. \$30-69. Sat, 8pm. Through April 9. Thrillpeddlers' acclaimed production of the Cockett's musical continues its successful run.

Spalding Gray: Stories Left to Tell Gough Street Playhouse, 1620 Gough; (510) 207-5774, www.custommade.org. \$10-25. Thurs-Sat, 8pm. Through Feb 19. Custom Made Theatre presents stories by the late writer and performer.

Treefall New Conservatory Theatre Center, 25 Van Ness; 861-8972, www.nctsf.org. \$24-40. Call for dates and times. Through Feb 27. New Conservatory Theatre Center presents a tale of erotic attraction by Henry Murray.

BAY AREA

The Agony and the Ecstasy of Steve Jobs Berkeley Rep, Thrust Stage, 2025 Addison, Berk; (510) 647-2949, www.berkeleyrep.org. \$14.50-73. Call for dates and times. Through Feb 27. Storyteller Mike Daisey spins a yarn about the Apple head.

Collapse Aurora Theatre, 2081 Addison, Berk; (510) 843-4822, www.auroratheatre.org. \$34-55. Wed-Sat, 8pm; Sun, 2 and 7pm; Tues, 7pm (also Feb 19, 2pm). Through March 6. Aurora Theatre presents a comedy by Allison Moore.

East 14th — True Tales of a Reluctant Player The Marsh Berkeley, 2120 Allston Way, Berk; (800) 838-3006, www.themmarsh.org. \$20-50. Call for times. Through Feb 13. Don Reed's one-man show continues its extended run.

Grapes of Wrath Marion E. Green Black Box Theater, 531 19th, Oakl; www.theatrefirst.com. \$10-30. Thurs-Sat, 8pm; Sun, 2pm. TheatreFIRST presents Frank Galati's stage adaptation of the John Steinbeck novel.

Heartbreak House Live Oak Theatre, 1301 Shattuck, Berk; (510) 649-0999, www.berkeleyrep.org. \$12-15. Fri-Sat, 8pm (also Feb 13, 2pm; Feb, 17, 8pm). Through Feb 19. Actors Ensemble of Berkeley presents the George Bernard Shaw comedy set just before World War I.

The Last Cargo Cult Berkeley Repertory Theatre, Thrust Stage, 2025 Addison, Berk; (510) 647-2949, www.berkeleyrep.org. \$14.50-73. Call for dates and times. Through Feb 20. As fans of J. Maarten Troost have learned, life on an island of "paradise" is far less idyllic than the imagination yearns to believe. So it's hardly surprising that Mike Daisey's monologue *The Last Cargo Cult* begins with a white-knuckle ride in a prop plane piloted by a man with a milky eye. Daisey's destination, the Pacific island of Tanna, is the location of one of the world's last so-called "cargo cults," and their big celebration "John Frum Day" is approaching. Daisey's intention to hang out at the festivities smacks a little of entitled voyeurism, but the parallel he manages to draw between the complexities of a religion dedicated to a mythical cargo of "awesome shit," and our own dedication to the acquisition of same, is a striking one. From our almost blind faith in the value of basically valueless currency, to our even blinder faith that indenturing ourselves by debt will enrich us, the foundations of our own "cargo cult" are revealed smartly by Daisey to be just as precarious as if built at the base of a volcano as in Tanna. Still, I found the most revealing thing about the evening to be the moment when the couple next to me took off with a \$100 bill they'd acquired free-of-charge at the door, to which I can't help but ask them: "Did you get your money's worth?" (Gluckstern)

Not a Genuine Black Man The Marsh Berkeley, TheaterStage, 2120 Allston, Berk; 826-5750, www.themmarsh.org. \$20-50. Fri, 8pm. Through Feb 18. Brian Copeland brings back his long-running solo show.

Strange Travel Suggestions The Marsh Berkeley, Cabaret, 2120 Allston Way, Berk; (800) 838-3006, www.themmarsh.org. \$15-35. Thurs-Fri, 8pm; Sat, 5pm. Through Feb 19. Jeff Greenwald stars in a one-man show about the vagaries of wanderlust.

The 39 Steps TheatreWorks at the Mountain View Center for the Performing Arts, 500 Castro, Mtn View; (650) 463-1960, www.theatreworks.org. \$24-79. Tues-Wed, 7:30pm; Thurs-Fri, 8pm; Sat, 2 and 8pm; Sun, 2 and 7pm. Through Feb 13. TheatreWorks presents Patrick Barlow's comic adaptation of the book and movie of the same name.

World's Funniest Bubble Show The Marsh Berkeley, 2120 Allston Way, Berk; (800) 838-3006, www.themmarsh.org. \$8-11. Sun, 11am. Through April 3. The Amazing Bubble Man extends the bubble-making celebration.

PERFORMANCE/ DANCE

BAY AREA

Marga's Funny Mondays The Cabaret at The Marsh Berkeley, 2120 Allston; (800) 838-3006, www.themmarsh.org. Mon/7, 8pm. \$10. Marga Gomez hosts a Monday night comedy series. **SFBG**

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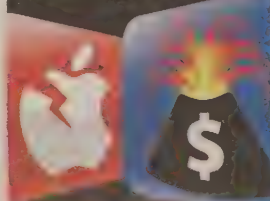
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Elia Suleiman's *The Time That Remains* plays the "SFFS Screen" series at the Sundance Kabuki starting Fri/4.
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SAT/5

The Singularity is Near 2:30, *Gainsbourg, The Man Who Loved Women* 2:30, *A Little Help* 4:45, *The Aristocrat* 4:45, *Special Treatment* 7, *Transformation: The Life and Legacy of Werner Erhard* 7, *"The Sight of Music"* (shorts program) 9:15, *Gabi on the Roof in July* 9:15, *A Horrible Way to Die* 11:30.

SUN/6

The Drummond Will 2:30, *Gold Farmers with "Second Bodies"* 2:30, *The Happy Poet* 4:45, *The Evangelist* 4:45, *Heartbeats* 7, *"An Animated World"* (shorts program) 7, *Gainsbourg, The Man Who Loved Women* 9:15, *"Offensive!"* (shorts program) 9:15.

MON/7

The Drummond Will 7, *Mars 7*, *"Offensive!"* (shorts program) 9:15, *A Horrible Way to Die* 9:15.

TUES/8

"An Animated World" (shorts program) 7, *Transformation: The Life and Legacy of Werner Erhard* 9:15, *A Little Help* 9:15.

OPENING

All's Well Ends Well 2011 and **I Love Hong Kong** Chinese New Year double feature! Hong Kong megastars Donnie Yen, Cecilia Cheung, and Louis Koo headline rom-com *All's Well Ends Well 2011*, madcap family film *I Love Hong Kong* features Eric Tsang, Sandra Ng, and more. (1:40) *Four Star Dogtooth* A man, his wife, and their three children live in a country house with a swimming pool and a huge yard enclosed by a high fence. So far, so good. But the kids, who don't have names, appear to be in their 20s. They've never left the property, and they won't, Dad (Christos Stergiogiou) says, until they lose a "dogtooth," at which time they'll be mature enough to deal with the terrors of the outside world. In the meantime, they're trapped in the only world they've ever known, carefully constructed by their domineering father. Greek writer-director Yorgos Lanthimos, who picked up the Prize Un Certain Regard at Cannes for this slice of disturbing domesticity — and recently, a Best Foreign Language Film nomination — offers little explanation for Dad's motives, or why Mom (Michelle Valley) goes along with his plan. The only hint comes from one of few scenes set outside the family's compound, in which Dad goes to check on the progress of the family's soon-to-be new dog. "Dogs are like clay, and our job here is to mold them," the trainer explains. "Every dog is waiting for us to show it how to behave." Indeed, it's pretty clear Dad — master of his own private North Korea — is aware of that concept. Though *Dogtooth's* main themes enfold cruelty and child abuse, it also deploys the kind of black humor and button-pushing that fans of shock-trader Harmony Korine would appreciate. There is casual violence, extreme animal cruelty, full-frontal nudity, several disturbing sex scenes, and maybe the most alarming dan routine ever captured on film. (1:36) *Shattuck*. (Eddy)

D Housemaid See "Bless This Mess." (1:46) *Lumiere, Shattuck*

Sanctum A group of cave divers find themselves trapped underwater in this 3D action thriller produced by James Cameron. (1:43)

D The Time That Remains Filmmaker Elia Suleiman has achieved the seemingly unimaginable: an impish, insightful comedy about the everyday life of a Palestinian family and its Nazareth neighborhood, from 1948, and the creation of Israel, through today. Borrowing some of the elegant, eloquent long-shot compositions of Jacques Tati, as well as the French legend's bemused, ever-amused long-view perspective on modern life, Suleiman doesn't shy away from the injustices suffered by the Palestinians. The forbidding shadows cast by Israeli tanks and patrolling soldiers loom over everything undertaken by the Suleiman clan and their community — a family meal, a dance party, nighttime fishing, a work event that ends with an act of life-saving courage. In their at-times-zenlike, at-times-unpredictable responses to their understandably untenable situation, the Suleimans start to seem like the unlikely, impassive distant relatives of the zany, exploding familia in Pedro Almodóvar's *What Have I Done to Deserve This?* (1984). As Suleiman's decent, resistant father is tortured and harassed and his mother pens letters to relatives in exile, it's easy to picture this family, much like Almodóvar's post-Franco clan, as one on the

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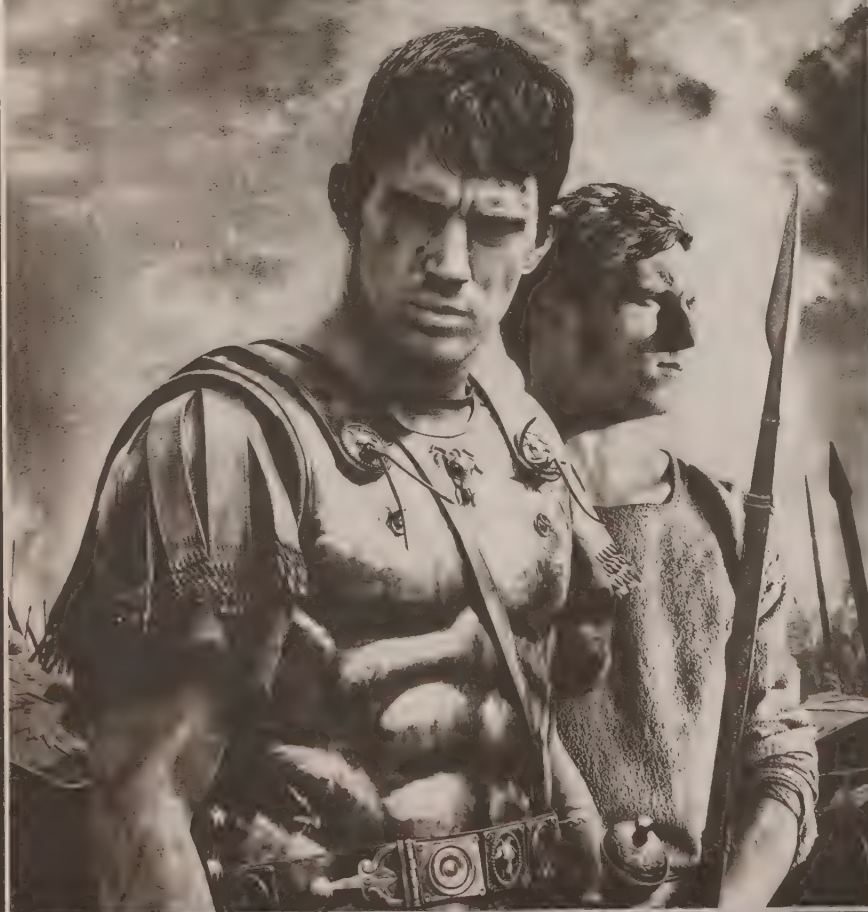
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supplies last. Winners picked from random drawing of all correct
entries received by deadline and notified by regular mail.

This film is rated PG-13. Run-of-engagement passes received through this promotion do not guarantee admission to the theatre. Seating is on a first come, first served basis. Theatre is open to paying customers. All federal, state and local regulations apply. A recipient of tickets assumes any and all risks related to use of ticket and accepts any restrictions required by ticket provider, Focus Features, SF Bay Guardian, Terry Hines & Associates and their affiliates accept no responsibility or liability in connection with any loss or accident incurred in connection with use of a prize. Tickets cannot be exchanged, transferred or redeemed for cash, in whole or in part. We are not responsible if, for any reason, winner is unable to use his/her ticket in whole or in part. Not responsible for lost, delayed or misdirected entries. All federal and local taxes are the responsibility of the winner. Void where prohibited by law. No purchase necessary. Participating sponsors, their employees & family members and their agencies are not eligible. NO PHONE CALLS!

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OPENING CONT.

verge of a perpetual nervous breakdown. Instead, they rise above, getting a black-humored bird's eye view of, say, a man taking out the garbage in the sights of a tank gun, with Suleiman bringing a very real, extraordinary poetry to each vignette about life under pressure. (1:49) Sundance Kabuki. (Chun)

ONGOING

- Another Year** (2:09) Albany, Embarcadero.
Barney's Version (2:12) Embarcadero, Shattuck, Sundance Kabuki.
Beautiful (2:18) California, SF Center, Sundance Kabuki.
Black Swan (1:50) California, Empire, 1000 Van Ness, Piedmont, Presidio, Sundance Kabuki.
Blue Valentine (1:53) 1000 Van Ness, SF Center, Shattuck, Sundance Kabuki.
Casino Jack (1:48) Opera Plaza.
The Company Men (1:53) 1000 Van Ness.
Country Strong (1:51) 1000 Van Ness.
The Dilemma (1:58) 1000 Van Ness, SF Center.
The Fighter (1:54) Marina, 1000 Van Ness, SF Center, Sundance Kabuki.
The Green Hornet (1:29) 1000 Van Ness, SF Center, Sundance Kabuki.
The Illusionist (1:20) Clay, Shattuck, Smith Rafael.
Inside Job (2:00) Lumiere, Shattuck.
Ip Man 2: Legend of the Grandmaster (1:48) Four Star, Shattuck.
The King's Speech (1:58) Albany, Embarcadero, Empire, Marina, 1000 Van Ness, Piedmont, Sundance Kabuki.
Lemmy: 49% Motherfucker, 51% Son of A Bitch (1:57) Roxie.
The Mechanic Apparently *The Mechanic* is a remake of 1972 film starring Charles Bronson, but that's kind of beside the point. This is simply another vehicle for Jason Statham to shoot people, set off big explosions, and make straight men feel sexually confused. And there's really nothing wrong with that, as long as you know what you're in for. Statham plays expert assassin Arthur Bishop, who is forced to train Steve McKenna (Ben Foster) in the fine art of killing. There's really not much more to it than that. *The Mechanic* does exactly what it needs to, getting louder and bloodier with each passing minute. Statham is really just playing himself at this point — and he's damn good at it. Foster isn't bad at stepping into action flick shoes, although he never quite reaches Statham's testosterone-drenched heights. If you're looking for any modicum of complexity, *The Mechanic* is not your best bet. Otherwise, sit back, shut off your brain, and enjoy. (1:40) 1000 Van Ness, SF Center, (Peitzman) **No Strings Attached** (1:50) 1000 Van Ness, Presidio.
Nuremberg: Its Lesson For Today (1:18) Opera Plaza, Shattuck, Smith Rafael.
127 Hours (1:30) Presidio.
Rabbit Hole (1:32) Embarcadero.
The Rite There are times when *The Rite* crosses the threshold from bad-bad to good-bad — bits of overacting and absurdity that almost launch the film into potential cult classic territory. Sadly, those moments only occur after an hour of the bad kind of boring: by the time you get to Anthony Hopkins' most ludicrous performance to date, you're kind of just wishing *The Rite* would exercise itself. The story is a near carbon copy of *The Exorcist* (1973), though as is the case with many films in the genre, *The Rite* feels that by acknowledging the clichés, it can continue to use them. Colin O'Donoghue plays Michael Kovak, a soon-to-be-priest dabbling in atheism. Hopkins is Father Lucas, the seasoned exorcism expert who takes Michael under his wing. You can figure out the rest. *The Rite* could have been a fun movie — the moment in which Father Lucas answers his cell phone during an exorcism gave me some hope — but ultimately the film takes itself too seriously. It is inspired by true events, after all. (1:47) 1000 Van Ness, Shattuck, (Peitzman)
The Social Network (2:00) Bridge, Shattuck.
Somewhere (1:38) SF Center, Shattuck.
Tangled (1:32) 1000 Van Ness.
Tron: Legacy (2:05) 1000 Van Ness.
True Grit (1:50) California, Empire, Four Star, 1000 Van Ness, Presidio, SF Center, Sundance Kabuki.
The Way Back (2:13)
Winter's Bone (1:40) Opera Plaza. **SFBG**

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Schedules are for Wed/2-Tues/8 except when noted. Director and year given where available. Double and triple features are marked with * . All times are p.m. unless otherwise specified.

ARTISTS' TELEVISION ACCESS 92 Valencia, SF. www.atatvise.org. \$6-10. "Reagan's 100th Birthday," a collection of the former Prez's finest and most ironic on-screen moments curated by Bryan Boyce. Sun, 7/30.

CASTRO 429 Castro, SF. (415) 621-6120, www.castrocinema.com. 10-10:30. "SF Sketchfest: Great Collaborator Series: Tribute to *Murphy Brown*," with Candice Bergen and Diane English in person for a Q&A moderated by Connie Chung. Wed, 7. For more info on this event (tickets, \$25), visit www.sfsketchfest.com. *Ann Ficcare: 1990-2011-"Bad Day at Black Rock" (Sturges, 1955). Fri, 1-3:30. 5:05, 8:55, and *Forbidden Planet* (Wilcox, 1966). Fri, 3:30-7. "SF Sketchfest: Tribute to 25th Anniversary of *Dead Poets Society* in Conversation with Paul Myers." *True Stories* (Cyre, 1986). Sat, 5. For more info on this event (tickets, \$35), visit www.sfsketchfest.com.

*"SF Sketchfest and Midnight Mass present *Idol Worship: An Evening with Cloris Leachman* hosted by Peaches Christ." *High Anxiety* (Brooks, 1977). Sat, 8:30. For more info on this event (tickets, \$25), visit www.sfsketchfest.com.

CHRISTOPHER S. SMITH RAFAEL FILM CENTER 1118 Third St. San Rafael, CA (415) 456-1222, www.srafilm.org. 10-10:25. *The Illusionist* (Chromet, 2010). Call for dates and times.

Nuremberg: Its Lesson for Today (Schulberg,

1948/2010), call for dates and times. "Mostly British Film Festival: **Top Twins: Untouchable** (Pooey, 2009), Mon, 7. **The Ipcress File** (Furie, 1965), Tues, 7.

COUNTERPULSE 1310 Mission, \$5. www.counterpulse.org, \$5-10. "50Faggots: How Gay Don You Want to Be Today," Sat, 3. Screening of online documentary series followed by discussion with director Randall Jensen.

GRAY AREA FOUNDATION FOR THE ARTS 55 Taylor, \$5. www.cinemaspeakaseasy.com, \$. "Cinema Speakaseasy: How Gay Don You Want to Be Today," Sat, 3. Screening of online documentary series followed by discussion with director Randall Jensen.

HUMANIST HALL 390 27th St, Oakl; www.humanisthall.org, \$. **South of the Border** (Stone, 2009), Wed, 7/30.

MUSICSPOTS INSTITUTE 57 Post, \$5; (415) 393-0100, rsvp@millitary.org, \$10. "Cinema!t Film Festival: **Top Twins: Untouchable** (Pooey, 2009), Mon, 7. **Leibed Lady** (Conway, 1936), Fri, 6.

PACIFIC FILM ARCHIVE 2575 Bancroft, Berk; (510) 642-5249, www.bampfa.berkeley.edu, \$. \$5.00-9.50. "Film 50: History of Cinema: Fant Films and Realms of Enchantment;" **The Cabinet of Dr. Caligari** (Wiene, 1920), Wed, 3:10. "Radical Light: Alternative Film and Video in the San Francisco Bay Area;" "Found Footage Films," Wed, 7/30; "Versions of Veracity: Video, the 1980s;" Sun, 5:30. "African Film Festival 2011;" "Fables of the Hermans," 2009, Thurs, 7. **Beyond the Ocean** (de Laetour, 2008), Sat, 6:30. "Suspicion: The Films of Claude Chabrol and Alfred Hitchcock;" **La Femme Infidèle** (Chabrol, 1969), Fri, 7; **Violette Nozière** (Chabrol, 1978), Fri, 7.

9. **Vertigo** (Hitchcock, 1958) Sun, 8-35. "School Days." "Screenagers: 13th Annual Bay Area High School Film and Video Festival," Sat, 3-30. "Cruel Cinema: New Directions in Tamil Film." **Paruthiveeran** (Sultan, 2007), Sun, 2.

RED VIC 1727 Haight, SF; (415) 666-3994; www.redvicmoviehouse.com. \$6-10. **Ziggy Stardust and the Spiders from Mars** (Pennebaker, 1973), Wed-Thurs, 2, 7:15, 9:15. **Unstoppable** (Scott, 2010), Fri-Sat, 7:15, 9:20 (also Sat, 2, 4). **Every Man For Himself** (Godard, 1980), Sun-Mon, 7:15, 9:15 (also Sun, 4, 4). **The Jerk** (Reiner, 1979), Feb. 8-9, 7:15, 9:20 (also Feb. 5, 2).

ROXIE 3117 and 3125 16th St, SF; (415) 863-1000. **Red** (1994), Fri-Sat, 9-9:15. **Ammy** (Olivier and Orshoski, 2010), Wed, 7, 9:30. **San Francisco Independent Film Festival**, Feb. 3-17. See film listings or www.sffilmcine.com for more info.

WAR MEMORIAL VETERANS BUILDING 401 Van Ness, SF; www.upheavalproductions.com. Free. **Occupation Has No Future: Militarism and Resistance in Israel/Palestine** (Zlutnick, 2020), Thurs, 7:30. Screening followed by a discussion with director David Zlutnick and members of Dialogues Against Militarism.

YERBA BUENA CENTER FOR THE ARTS 701 Mission, SF; (415) 978-2787. www.ybca.org. \$6-10. "Volume 14: Middle East," nine videos focusing on the Middle East compiled by ASPECT: The Chronicle of New Media Arts, 13 March-27 (gallery hours Thurs-Sat, noon-8; Sun, noon-6). **Shoah** (Lanzmann, 1985), Sat, 2 (first half), Sun, 1 (second half), Feb. 13, 11am (completes with one-hour break). **8F80**

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MENT FILE NO. A-0332396-00 The following person is doing business as **McNemy-Pellichoff-Roess-Howard Properties**, 14 Mint Plaza, 5th Floor San Francisco, CA 94103. This business is conducted by a general partnership. Registrant commenced business under the above-listed fictitious business name on the date 1/2/11. Signed Patrick McNemy. This statement was filed by Maribel Jaldon on January 20, 2011. **1113289, February 2, 9, 16 and 23, 2011.**

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MENT FILE NO. A-0332397-00 The following person is doing business as **McNemy-Pellichoff-Roess-Howard Properties**, 14 Mint Plaza, 5th Floor San Francisco, CA 94103. This business is conducted by a general partnership. Registrant commenced business under the above-listed fictitious business name on the date 1/2/11. Signed Patrick McNemy. This statement was filed by Maribel Jaldon on January 20, 2011. **1113289, February 2, 9, 16 and 23, 2011.**

FICTITIOUS BUSINESS NAME STATE-

MENT FILE NO. A-0332398-00 The following person is doing business as **McNemy-Pellichoff-Roess-Howard Properties**, 14 Mint Plaza, 5th Floor San Francisco, CA 94103. This business is conducted by a general partnership. Registrant commenced business under the above-listed fictitious business name on the date 1/2/11. Signed Patrick McNemy. This statement was filed by Maribel Jaldon on January 20, 2011. **1113289, February 2, 9, 16 and 23, 2011.**

FICTITIOUS BUSINESS NAME STATE-

MENT FILE NO. A-0332399-00 The following person is doing business as **McNemy-Pellichoff-Roess-Howard Properties**, 14 Mint Plaza, 5th Floor San Francisco, CA 94103. This business is conducted by a general partnership. Registrant commenced business under the above-listed fictitious business name on the date 1/2/11. Signed Patrick McNemy. This statement was filed by Maribel Jaldon on January 20, 2011. **1113289, February 2, 9, 16 and 23, 2011.**

FICTITIOUS BUSINESS NAME STATE-

MENT FILE NO. A-0332400-00 The following person is doing business as **McNemy-Pellichoff-Roess-Howard Properties**, 14 Mint Plaza, 5th Floor San Francisco, CA 94103. This business is conducted by a general partnership. Registrant commenced business under the above-listed fictitious business name on the date 1/2/11. Signed Patrick McNemy. This statement was filed by Maribel Jaldon on January 20, 2011. **1113289, February 2, 9, 16 and 23, 2011.**

FICTITIOUS BUSINESS NAME STATE-

MENT FILE NO. A-0332401-00 The following person is doing business as **McNemy-Pellichoff-Roess-Howard Properties**, 14 Mint Plaza, 5th Floor San Francisco, CA 94103. This business is conducted by a general partnership. Registrant commenced business under the above-listed fictitious business name on the date 1/2/11. Signed Patrick McNemy. This statement was filed by Maribel Jaldon on January 20, 2011. **1113289, February 2, 9, 16 and 23, 2011.**

FICTITIOUS BUSINESS NAME STATE-

MENT FILE NO. A-0332402-00 The following person is doing business as **McNemy-Pellichoff-Roess-Howard Properties**, 14 Mint Plaza, 5th Floor San Francisco, CA 94103. This business is conducted by a general partnership. Registrant commenced business under the above-listed fictitious business name on the date 1/2/11. Signed Patrick McNemy. This statement was filed by Maribel Jaldon on January 20, 2011. **1113289, February 2, 9, 16 and 23, 2011.**

FICTITIOUS BUSINESS NAME STATE-

MENT FILE NO. A-0332403-00 The following person is doing business as **McNemy-Pellichoff-Roess-Howard Properties**, 14 Mint Plaza, 5th Floor San Francisco, CA 94103. This business is conducted by a general partnership. Registrant commenced business under the above-listed fictitious business name on the date 1/2/11. Signed Patrick McNemy. This statement was filed by Maribel Jaldon on January 20, 2011. **1113289, February 2, 9, 16 and 23, 2011.**

FICTITIOUS BUSINESS NAME STATE-

MENT FILE NO. A-0332404-00 The following person is doing business as **McNemy-Pellichoff-Roess-Howard Properties**, 14 Mint Plaza, 5th Floor San Francisco, CA 94103. This business is conducted by a general partnership. Registrant commenced business under the above-listed fictitious business name on the date 1/2/11. Signed Patrick McNemy. This statement was filed by Maribel Jaldon on January 20, 2011. **1113289, February 2, 9, 16 and 23, 2011.**

FICTITIOUS BUSINESS NAME STATE-

MENT FILE NO. A-0332405-00 The following person is doing business as **McNemy-Pellichoff-Roess-Howard Properties**, 14 Mint Plaza, 5th Floor San Francisco, CA 94103. This business is conducted by a general partnership. Registrant commenced business under the above-listed fictitious business name on the date 1/2/11. Signed Patrick McNemy. This statement was filed by Maribel Jaldon on January 20, 2011. **1113289, February 2, 9, 16 and 23, 2011.**

FICTITIOUS BUSINESS NAME STATE-

MENT FILE NO. A-0332406-00 The following person is doing business as **McNemy-Pellichoff-Roess-Howard Properties**, 14 Mint Plaza, 5th Floor San Francisco, CA 94103. This business is conducted by a general partnership. Registrant commenced business under the above-listed fictitious business name on the date 1/2/11. Signed Patrick McNemy. This statement was filed by Maribel Jaldon on January 20, 2011. **1113289, February 2, 9, 16 and 23, 2011.**

FICTITIOUS BUSINESS NAME STATE-

MENT FILE NO. A-0332407-00 The following person is doing business as **McNemy-Pellichoff-Roess-Howard Properties**, 14 Mint Plaza, 5th Floor San Francisco, CA 94103. This business is conducted by a general partnership. Registrant commenced business under the above-listed fictitious business name on the date 1/2/11. Signed Patrick McNemy. This statement was filed by Maribel Jaldon on January 20, 2011. **1113289, February 2, 9, 16 and 23, 2011.**

FICTITIOUS BUSINESS NAME STATE-

MENT FILE NO. A-0332408-00 The following person is doing business as **McNemy-Pellichoff-Roess-Howard Properties**, 14 Mint Plaza, 5th Floor San Francisco, CA 94103. This business is conducted by a general partnership. Registrant commenced business under the above-listed fictitious business name on the date 1/2/11. Signed Patrick McNemy. This statement was filed by Maribel Jaldon on January 20, 2011. **1113289, February 2, 9, 16 and 23, 2011.**

FICTITIOUS BUSINESS NAME STATE-

MENT FILE NO. A-0332409-00 The following person is doing business as **McNemy-Pellichoff-Roess-Howard Properties**, 14 Mint Plaza, 5th Floor San Francisco, CA 94103. This business is conducted by a general partnership. Registrant commenced business under the above-listed fictitious business name on the date 1/2/11. Signed Patrick McNemy. This statement was filed by Maribel Jaldon on January 20, 2011. **1113289, February 2, 9, 16 and 23, 2011.**

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MENT FILE NO. A-0332410-00 The following person is doing business as **McNemy-Pellichoff-Roess-Howard Properties**, 14 Mint Plaza, 5th Floor San Francisco, CA 94103. This business is conducted by a general partnership. Registrant commenced business under the above-listed fictitious business name on the date 1/2/11. Signed Patrick McNemy. This statement was filed by Maribel Jaldon on January 20, 2011. **1113289, February 2, 9, 16 and 23, 2011.**

FICTITIOUS BUSINESS NAME STATE-

MENT FILE NO. A-0332411-00 The following person is doing business as **McNemy-Pellichoff-Roess-Howard Properties**, 14 Mint Plaza, 5th Floor San Francisco, CA 94103. This business is conducted by a general partnership. Registrant commenced business under the above-listed fictitious business name on the date 1/2/11. Signed Patrick McNemy. This statement was filed by Maribel Jaldon on January 20, 2011. **1113289, February 2, 9, 16 and 23, 2011.**

FICTITIOUS BUSINESS NAME STATE-

MENT FILE NO. A-0332412-00 The following person is doing business as **McNemy-Pellichoff-Roess-Howard Properties**, 14 Mint Plaza, 5th Floor San Francisco, CA 94103. This business is conducted by a general partnership. Registrant commenced business under the above-listed fictitious business name on the date 1/2/11. Signed Patrick McNemy. This statement was filed by Maribel Jaldon on January 20, 2011. **1113289, February 2, 9, 16 and 23, 2011.**

FICTITIOUS BUSINESS NAME STATE-

MENT FILE NO. A-0332413-00 The following person is doing business as **McNemy-Pellichoff-Roess-Howard Properties**, 14 Mint Plaza, 5th Floor San Francisco, CA 94103. This business is conducted by a general partnership. Registrant commenced business under the above-listed fictitious business name on the date 1/2/11. Signed Patrick McNemy. This statement was filed by Maribel Jaldon on January 20, 2011. **1113289, February 2, 9, 16 and 23, 2011.**

FICTITIOUS BUSINESS NAME STATE-

MENT FILE NO. A-0332414-00 The following person is doing business as **McNemy-Pellichoff-Roess-Howard Properties**, 14 Mint Plaza, 5th Floor San Francisco, CA 94103. This business is conducted by a general partnership. Registrant commenced business under the above-listed fictitious business name on the date 1/2/11. Signed Patrick McNemy. This statement was filed by Maribel Jaldon on January 20, 2011. **1113289, February 2, 9, 16 and 23, 2011.**

FICTITIOUS BUSINESS NAME STATE-

MENT FILE NO. A-0332415-00 The following person is doing business as **McNemy-Pellichoff-Roess-Howard Properties**, 14 Mint Plaza, 5th Floor San Francisco, CA 94103. This business is conducted by a general partnership. Registrant commenced business under the above-listed fictitious business name on the date 1/2/11. Signed Patrick McNemy. This statement was filed by Maribel Jaldon on January 20, 2011. **1113289, February 2, 9, 16 and 23, 2011.**

FICTITIOUS BUSINESS NAME STATE-

MENT FILE NO. A-0332416-00 The following person is doing business as **McNemy-Pellichoff-Roess-Howard Properties**, 14 Mint Plaza, 5th Floor San Francisco, CA 94103. This business is conducted by a general partnership. Registrant commenced business under the above-listed fictitious business name on the date 1/2/11. Signed Patrick McNemy. This statement was filed by Maribel Jaldon on January 20, 2011. **1113289, February 2, 9, 16 and 23, 2011.**

FICTITIOUS BUSINESS NAME STATE-

MENT FILE NO. A-0332417-00 The following person is doing business as **McNemy-Pellichoff-Roess-Howard Properties**, 14 Mint Plaza, 5th Floor San Francisco, CA 94103. This business is conducted by a general partnership. Registrant commenced business under the above-listed fictitious business name on the date 1/2/11. Signed Patrick McNemy. This statement was filed by Maribel Jaldon on January 20, 2011. **1113289, February 2, 9, 16 and 23, 2011.**

FICTITIOUS BUSINESS NAME STATE-

MENT FILE NO. A-0332418-00 The following person is doing business as **McNemy-Pellichoff-Roess-Howard Properties**, 14 Mint Plaza, 5th Floor San Francisco, CA 94103. This business is conducted by a general partnership. Registrant commenced business under the above-listed fictitious business name on the date 1/2/11. Signed Patrick McNemy. This statement was filed by Maribel Jaldon on January 20, 2011. **1113289, February 2, 9, 16 and 23, 2011.**

FICTITIOUS BUSINESS NAME STATE-

MENT FILE NO. A-0332419-00 The following person is doing business as **McNemy-Pellichoff-Roess-Howard Properties**, 14 Mint Plaza, 5th Floor San Francisco, CA 94103. This business is conducted by a general partnership. Registrant commenced business under the above-listed fictitious business name on the date 1/2/11. Signed Patrick McNemy. This statement was filed by Maribel Jaldon on January 20, 2011. **1113289, February 2, 9, 16 and 23, 2011.**

FICTITIOUS BUSINESS NAME STATE-

MENT FILE NO. A-0332420-00 The following person is doing business as **McNemy-Pellichoff-Roess-Howard Properties**, 14 Mint Plaza, 5th Floor San Francisco, CA 94103. This business is conducted by a general partnership. Registrant commenced business under the above-listed fictitious business name on the date 1/2/11. Signed Patrick McNemy. This statement was filed by Maribel Jaldon on January 20, 2011. **11**

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